

Laurence Hutton: "A Half-Forgotten Comedy."



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A HALF-FORGOTTEN COMEDY

BY LAURENCE HUTTON

The publication of *The Life and Works of Tom Robertson*, in England, the other day, has revived interest in the man, if not in his plays, and it is pleasant to read the pleasant things said of both in the English periodical press. Mr. Robertson came of a theatrical family, he was familiar with the stage from his babyhood, and he acted in other men's comedies long before he appeared as the author of comedies of his own.

He began his literary career as a writer upon all sorts of subjects for all sorts of papers; he translated a great number of foreign plays; and in 1866 he dramatized a short story he had contributed to "Rates and Taxes"—a Christmas annual, published by Tom Hood, the year previous, and he called it *Caste*. In the original, Polly was the serious sister, Hawthree was but a sketch, there was no Gerridge at all, George never came back with the milk, and the baby was left in the care of the Marchioness when the mother followed D'Alroy to a happier land. Mr. Robertson's son, who is his editor and biographer, says that *Ours* was the most popular of the Robertson plays in this country. It enjoyed a longer run at Wallack's than the others but its reputation here is comparatively local and *Caste* is certainly the production upon which its author's fame now rests in the minds of American playgoers.

Caste is almost a perfect play; Mr. Max O'Rell to the contrary, notwithstanding. In the English standard drama it ranks very near to *The School for Scandal*, *She Stoops to Conquer*, or *The Hunchback*. It is itself the founder of "a school," and no higher praise can be given to a modern comedy than to say of it that it belongs to the school of *Caste*. There is no prettier, simpler love story told in fiction than the story it tells, and the kind-hearts-are-more-than-crowns sentiment which pervades it makes an excellent text for an excellent stage sermon. It appeals to the head as well as to the heart, its influence throughout is of the best, and its moral is as good as its language is pure. It has a model lover (D'Alroy), whose simple faith is more to his glory and his credit than his Norman blood. It has the true wife (Esther), the simple maiden who is worth an hundred coats-of-arms. It has the faithful friend (Hawthree), a man of modest worth. It has hearts (in Polly and in Sam) which are kind even in the absence of that calm repose which stamps the casts of *Vere-de-Vere*. It has the daughter of an hundred earls (the Marchioness), who, after all, is woman enough before the curtain falls to smile on the claims of long descent and to take to her heart the son's wife, who has sweet eyes and low replies, and whose only claims to nobility consists in being good. It has the infant (furnished by the property-man) who is as cold and hard to the rest of the *dramatis personæ* as the lion on the old stone gates of *Vere-de-Vere* itself. And last, but by no means least, it has the stage father (Eccles), with all the passion of his kind, who is the spectre in the hall, who holds his course without remorse, who is the one drop of gall to the wholesome hearts surrounding him, who is the Captain Costigan of dramatic literature, and who will go down to posterity as the model of his species—one of the strongest and most distinct dramatic creations of the Victorian Age.

Mr. Robertson was not a Shakespeare nor a Sheridan; he was not, in the quantity and variety of his productions, even a Boucicault or a Brougham. His plays are not many, but they are good; a similarity of style pervades them all, but the style is healthy and clean, and no dramatist in any age has done more to elevate the tone and the standard of the drama. He has made virtue and simplicity fashionable on the stage. His men are manly and true, his women modest and tender; and both, above all, are natural—the kind of men and women we all know and all meet in our daily lives just where he has put them, in Society, at School, at Play and at Home.

Society, the first of these comedies, was

produced at the Prince of Wales' Theatre in London, and at Wallack's Theatre in New York, in 1865. *Ours*, *Caste*, *School* and *Play* soon followed it. *Caste* was presented at the Prince of Wales', in London, under the management of Miss Marie Wilton, for the first time on any stage, April 6, 1867, with the following distribution of characters:

Hon. George D'Alroy	Mr. Fred Younge
Captain Hawthree	Mr. Sidney Bancroft
Eccles	Mr. George Honey
Sam Gerridge	Mr. Hare
The Marquise de St. Maur	Miss Sophie Larkin
Polly	Miss Marie Wilton
Esther	Miss Lydia Foote

The success of *Caste* was great from the outset of its production in London, and it ran through many seasons. Mr. Montague, it will be seen, was not the original D'Alroy, as has been generally believed. He assumed the part, however, early in the career of the play, Miss Blanche Wilton in 1868 playing Polly. The comedy was produced for the first time in New York at the Broadway Theatre (formerly Wallack's—Broadway and Broome Street) on the 5th of August, 1867. Cast as follows:

D'Alroy	Mr. Wm. J. Florence
Hawthree	Mr. Owen Marlowe
Eccles	Mr. Wm. Davidge
Sam	Mr. Edward Lamb
Esther	Mrs. Frank Chantreau
Polly	Mrs. Florence
Marquise	Mrs. G. H. Gilbert

This, taken as a whole, was probably the best representation that *Caste* has ever seen either in this country or in England. It may have been equalled in certain parts upon Mr. Wallack's stage at different times and in different seasons; but as given by the Florence combination, in 1867, it was an almost faultless play, played in an almost faultless manner. Mr. Florence is the best D'Alroy we have known, perhaps the best, only because he was the original here and had established his reputation in the part before his rivals had appeared in it; but his simple, honest face, his thick manner of speech, his manly bearing and his earnestness throughout seemed to belong so perfectly to the character he represented that we have found since nobody to equal him as George. Mr. Montague never appeared to better advantage than in this part. He was manly, gentlemanly, soldierly and good. Mr. Fisher, Mr. Polk, Mr. Claude Burroughs and Mr. George Clarke were all acceptable in the role on the New York stage, but Mr. Florence, the first of the Georges, is still to us the best, while Mrs. Florence is still the Polly of Pollys.

At the time of its first production here, *Caste* was the subject of some litigation and of considerable newspaper discussion, which will be still remembered. Mr. Lester Wallack had purchased the manuscript of the play from its author, but before the regular Wallack season of 1867-68 opened, it was brought out, as has been shown, by Mr. Florence at the rival house. Although Mr. Wallack, as it appears, had the best moral right to the comedy in this country, he could not, in the absence of an International Copyright Law prevent its being played by other people.

Caste at that time had never been published in England, and Mr. Florence, who claimed to have seen it only on the boards of the London theatre, is said to have committed it to memory as an entirety, scenery, costumes, dialogue, stage business and all, a feat in mnemonics almost without parallel, but not altogether impossible to Mr. Florence, for a season or two later here, when Mr. McCullough for the first time played *Spartacus* at Booth's, he repeated great portions of the tragedy *verbatim* to a party of gentlemen present, although he had never studied it, read it, or played in it, and had not seen it played for many years.

But, to return to *Caste*, Mr. Wallack presented it at the Brooklyn Academy of Music, on Sept. 2, 1867, cast as follows:

D'Alroy	Mr. J. B. Polk
Hawthree	Mr. E. T. Ringgold
Eccles	Mr. J. H. Stoddart
Sam	Mr. Charles Hall
Esther	Miss Clara Jennings
Polly	Miss Mary Gannon
Marquise	Mrs. Vernon

Mr. Florence, at the close of this engagement, produced the comedy, to invite comparison, on the same stage with his own company. Much interest was shown by the public in these representations, and the house

was crowded nightly by playgoers from both sides of the East River, anxious to judge for themselves of the merits of the rival Castes. The verdict generally was in Mr. Florence's favor. Mr. Polk, as D'Alroy, made an excellent impression on this, his first appearance before a New York audience—for a Brooklyn audience may be so called—and in a difficult position for a stranger filled a difficult role with much credit to himself. His New York debut proper was made at Wallack's, Sept. 25, 1867, as Roland Pigeon, in *Meg's Diversion*. Mr. Ringgold, as Hawthree, was not so satisfactory as Mr. Marlowe, who is almost the only Hawthree we have known, and, without question, the best. Miss Gannon, as Polly, was a little too boisterous, perhaps, but very bright and fresh, nevertheless, and Mrs. Vernon as the Marchioness was admirable, of course; (both of these excellent actresses, alas, had passed away before *Caste* was brought out by Mr. Wallack again). Miss Clara Jennings, as Esther, was pleasant and satisfactory, but Mr. Hale, while he was very good, could not compare with Mr. Lamb, the great and only Sam Gerridge. The decided hit of the Wallack faction, however, was made by Mr. Stoddart, as Eccles, although whether Mr. Stoddart excelled Mr. Davidge in the part, whether Mr. Honey excelled them both, or whether Mr. Beckett was not equal to the best of them, the keenest and most experienced critic was not able to decide. The part was created by Mr. Honey in England. It was also a creation by Mr. Davidge and Mr. Stoddart here, and by Mr. Beckett it was a very close following in the wake of its predecessors, marked by some originality of his own.

Caste has been so much respected by theatrical managers, both in England and in New York, that it has never been presented except by the best of actors. It may hardly be termed a star play, but it has not a part which a star might not fill and make much of. We have not on our stage to-day in their line four better actors than these four gentlemen who played Eccles here, and in no part did any one of them ever appear to better advantage. Mrs. Chantreau, Miss Rose Eytinge and Miss Dyas were unsurpassed and unequalled as general leading ladies, and as "Esther Eccles, the woman, the wife, the widow, the mother," each made one of her pleasantest and most enduring successes. While Esther is as unlike Nancy Sikes, Armade and Rose Michel, as each is unlike the other, Miss Eytinge in the part was as strong and as tender, as artistic and as finished as in any of those characters which are looked upon as her more brilliant achievements, simply because they are better known. Miss Dyas was one of the most satisfactory Esthers we remember, and Esther was one of the best things she has played in this country. Her scenes with George in the first act were graceful and tender, while in her scene with the Marchioness in the last act, when she refused the proffered offer of aristocratic protection for her son, she displayed considerable force. She has played the part many times in England, in London and in the provinces, and always with success. There is no lady on the American stage to-day, with the exception of Mrs. Florence, so fitted to play Polly as was Miss Effie Germon; she was natural, subdued—for Polly—charming, and thoroughly Pollyish throughout.

Mr. E. M. Holland as Samuel Gerridge, "plumber, gas-fitter and water-worker to the nobility and gentry of the Borough Roads and vicinity," deserved much better of the regular dramatic critics of the daily and weekly press than the simple word or two of praise they bestowed upon him. It was one of the most important parts this young actor had then undertaken, and that he compared at all favorably with Mr. Lamb is saying very much for him. Although he was naturally nervous and anxious for the first night or two he played with a great deal of care and appreciation and never over-acted. Mr. Lamb as Sam was simply inimitable. He was as much at home in his working clothes and as the workingman as if he had been born and bred among gas-pipes and putty and solder. He was a plumber and he was proud of it.

He was so much the philosophical jobber of real life, whose professional service by the hour is so necessary and so unpopular in every well-regulated household, that his little traits of liberality and romance, traits which prejudiced society is not apt to associate with gas-fitting, tempted his audiences to say with Hawthree, that "they never thought the little cad had it in him!"

Perhaps the very best of all the good acting we have had in *Caste* was the Marchioness of Mrs. Gilbert. It was the first part that brought this excellent "old lady" into prominent notice in New York, and was absolutely perfect. In every expression, attitude, fold of the dress, puff of the hair, toss of the head, in every word she uttered, in every step she took, she was the Marchioness, the representative of *Caste*. Our stage has not, in the present generation at least, seen a finer picture of a gentlewoman.

Caste for a number of seasons was very popular, and very justly so; and how fortunate it was in its representations has here been shown. There is a large generation of theatregoers to whom it would now be entirely new, and it is here respectfully recommended to those of our managers who are in search of novelties, as being better than many of the novelties with which the public is entertained to-day.

A. J. Dittenhoefer, the celebrated theatrical lawyer, will contribute a paper entitled "How to Protect a Play," next week.

SATISFACTORILY ADJUSTED.

The committee having charge of the benefit for George S. Knight—Messrs. Pastor, Russell, Erlanger and Rosenquest—arrived at a satisfactory solution of the problem as to what disposition should be made of the funds, or rather to whom they should be paid and by whom they should be held in trust.

Mr. Pastor and his colleagues had worked hard to make the affair a success and they expressed themselves as being desirous of bestowing the money in such a manner as would positively insure Mr. Knight's support. Mrs. Knight had protested very emphatically against a benefit, but she was willing to assent to it since it had gone so far, provided assurance would be given that the money would go to the object of the appeal. She wished nothing to do with handling it herself, but she strenuously opposed the idea of putting it in the hands of her husband's immediate relatives, for reasons which she stated plainly. The committee declined at first to give Mrs. Knight the guarantee she requested, claiming that they had a perfect right to deposit the proceeds with whoever they chose. They said that the receipts would be handed over to Mrs. Sloane, Mr. Knight's mother.

Happily, further bickering was averted at the last moment. While the benefit was in progress at the Bijou, on Thursday afternoon, it was proposed to the committee that the simplest way out of the dilemma was to place the money in the hands of the Executive Committee of the Actors' Fund—composed of Messrs. Aldrich, Pastor, Fiske, Knowles and Shannon—to be applied by them to Mr. Knight's maintenance. They adopted the suggestion forthwith, and signed an agreement as follows: "That the gross sum be placed in the hands of the Executive Committee of the Actors' Fund to the credit of George S. Knight, to be placed by them in a trust company, and to be expended for the care and benefit of George Knight at the rate of \$20 to \$30 per week; said amount to be sent each week to whoever has Mr. Knight in charge, whether it be wife or mother. If George Knight should die before the full amount is expended for his care and benefit, the balance to be paid over to his estate."

This satisfactory result was telegraphed to Mrs. Knight. The total receipts and subscriptions aggregate \$2,023.50—a sum which reflects credit upon the energy that the benefit committee put into their work.

The Press Club's annual dinner will take place on Thursday evening, March 20, at Delmonico's.

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CURRENT AMUSEMENTS.

BROADWAY—Gaiety, 8 p. m.
CASINO—The Grand Duchess, 8:30 p. m.
GRAND OPERA HOUSE—The Troubadour, 8 p. m.
KOSTER AND SALT—Variety and Song, 8 p. m.
LYCEUM THEATRE—The Cherry Girl, 8:30 p. m.
MAJESTIC SQUARE THEATRE—Dorcy Jew, 8:30 p. m.
PROCTOR'S END STREET THEATRE—Sunday School, 8 p. m.
PALLADIUM THEATRE—The Consul, 8:15 p. m.
PRINCE OF WALES THEATRE—Sunday School, 8 p. m.
STAR THEATRE—The Stranger, 8 p. m.
TWO PASTORS—Two Pastors' Own Company, 8 p. m.
THIRD AVENUE—The Emigrant, 8 p. m.
UNION SQUARE THEATRE—The County Fair, 8:15 p. m.

IN MARY ANDERSON'S marriage and permanent retirement the American stage will lose one of its brightest ornaments. But her choice is not open to criticism. When the woman dominates and subdues the actress, great as the loss may be to the public, it is tempered by the reflection that perhaps it is distinctly her gain. Genius has its obligations, but Fame has its penalties. The artist who turns from the fruitful fever of the footlights to the sweetsanctity of the hearthstone sacrifices much that the world holds of high value; but it may be that she secures deeper and surer joys than any that accompany the gratification of histrionic ambition.

FANNY HERRING has been contributing her quota to the endless supply of theatrical reminiscence. She does not relate anything of special value to the dramatic student, but her recollections of the Bowery, where so many years of her long and active career were spent, wake interesting memories in the minds of the old timers.

BY utilising the one night in the week that those who amuse others can set apart to amuse themselves, for a series of instructive and agreeable entertainments, the Actors' Order of Friendship shows a practical and progressive spirit which calls for appreciation. The infant New York lodge, by the way, has quite outstripped its more conservative Philadelphia parent. The former now boasts a membership of nearly two hundred, while the number on the rolls of the latter is but thirty.

SOME of the political exiles who do not love BISMARCK adopt curious methods of revenging themselves. The recent expulsion of Poles from Prussian territory has brought a composer to the fore with a comic opera, in which the Iron Chancellor is made the principal character, and a double-dyed villain at that. This sort of Pole is evidently long enough to reach up among the branches of the tree of eminence.

PERTINENT QUESTIONS.

IS it true that the Pennsylvania Railway Company is opposed to the efforts made by other railway companies to aid theatrical managers in securing relief from the unjust burdens imposed on them by the Interstate Commerce Law?

Is there ground for the assertion boldly made by managers that the Interstate bill was conceived by the Pennsylvania corporation, framed under its influence and lobbied through Congress at its expense?

Is there any basis in fact for the belief that the Pennsylvania company has determined to oppose every endeavor that is made to obtain an amendment to the offensive features of the Act or to procure from the Interstate Commerce Commission a more liberal construction of it, in keeping with the spirit, if not the letter of that tremendous piece of legislation?

Are the statements reliable which credit this corporation with extraordinary powers at Washington, and were those powers brought to bear in connection with the recent decision in the Baltimore and Ohio case, which effectually determined that theatrical people can look for no redress for present injustices and no adjustment of future rates in that quarter?

It is not likely that satisfactory answers to the foregoing questions either can or will be furnished. Nevertheless, they are likely to be demanded before long, at such time and place as will admit of no jugglery or evasion on the part of those implicated.

GETTING DISLIKED.

ST. LOUIS is getting herself disliked by managers and stars. Saturday night "attachments" have become a feature of engagements in that city, rounding them off with a little extra excitement and sending the attractions away with wrath in their souls and words of wickedness on their collective lips.

It appears, from an article in a St. Louis contemporary, that the courts lend themselves readily to the stand-and-deliver policy which shrewd persons with real or bogus claims adopt toward visiting companies. Sometimes the indebtedness in which the proceedings are based is genuine and sometimes it is not, the case with which the thumbcrews of the law can be applied offering a temptation to blackmailing transactions. As the manager can better afford to settle than stay to fight, and as he is compelled to take his scenery and other paraphernalia away immediately, the result is that the scheme generally works successfully, the costs of the process, which are considerable, being added to the amount claimed.

One manager of a prominent company is reported to have said that "if these attachments continue there are hundreds of first-class companies that will steer clear of St. Louis. All large concerns owe money, and, of course, no matter how solid a company may be it does not want to support the courts of justice and pay the Circuit Judges their big salaries."

St. Louis has need to see the players better bestowed or it will lose the privilege of witnessing the best performances.

SALARIES AND SEASONS.

A MEMBER of the Salvini company has sent us the following communication:

A few evenings ago I made a statement, before several of our company, to the effect that actors' salaries were coming down and seasons becoming shorter year after year. Two of the gentlemen opposed me, asserting that salaries were never better than at present. Now, I write to ask you to kindly tell me how salaries this season compare with salaries in other seasons, since traveling companies supplanted stock companies; and how the seasons on the average have differed in length.

G. C. R.

The questions asked interest all members of the profession, and for that reason we are glad to furnish the desired information for the benefit of all. We have supplemented our own knowledge of the subject of salaries by data placed at our disposal by the leading dramatic agents of this city.

Speaking generally, salaries are now no lower, so far as the best class of artists is concerned, than heretofore; or, to speak more accurately, since the combination system came into flourishing existence. But among actors of inferior grade—such as may be rated, for convenience, second and third-class—there has been a uniform falling-off, the average reduction being from one-fourth

to one-third below the scale that prevailed three and four seasons ago.

As to length of seasons, the leading attractions play about the same number of weeks this year as during the past ten or twelve years. With the exception of CLARA MORRIS and FANNY DAVENPORT, the principal stars act from thirty to thirty-five weeks—some even longer, particularly in cases where a Summer trip to California is made. The weaker attractions do not prolong their travels for terms of similar duration. Their tours depend upon their relative drawing powers. From twenty to twenty-four weeks is their usual length.

To briefly sum up our answers to G. C. R.'s queries it may be said: of salaries, that the tendency is to sustain the pay of good actors and reduce the pay of ordinary actors; of seasons, that the strong stars and companies stay out as long as they wish, and that the weak stars and companies stay out as long as they can.

A CLERICAL RARA AVIS.

JONES is a name that is common enough, but now and then it designates an uncommon person. Such an one is the Reverend HARRY JONES, an English clergyman who recently issued an address to his London parishioners on the timeworn subject of the relations of the Church and the Stage, which contained more solid sense to the square inch than the most of the utterances on this subject proceeding from the men of the modern pulpit.

This Mr. JONES says, with perfect truth, that the majority of the actors and critics support him in holding that these descend below the level of the true artist who, no less in manner than in matter, appeal to an appetite for the unclean or the horrible in kindling the emotion of an audience. "But," he continues, "I go further, and think of what the stage should, rather than what it should not be. I like to think of its possibilities and opportunities, and of the height to which it can rise; I think of the power which the drama has to raise men's minds and not merely be decently amusing."

There is evidently not the slightest suspicion of cant about Mr. JONES' views—at all events, his words bear undoubted evidence of sincerity and clearness of vision. His belief that the stage is the mirror of mankind and an accurate guide to life's lessons, is shared by many members of the profession.

"What an instrument," exclaims this level-headed clergyman, "is put into an actor's hands! Without 'preaching,' or any affectation of sacred phraseology, the artist can, by his true presentation or humanity, help men to refuse the evil and to choose the good."

A divine, entertaining these views, might find a good opening just now in Montreal and Brooklyn.

ACTORS AT HOTELS.

A TEXAS paper takes up the complaint of an agent respecting the declination of a certain hotel-keeper to receive theatrical people, which appeared in THE MIRROR recently, and adds that there are many other hotel men who are similarly disinclined to entertain professional guests. Moreover, it gives their reasons, which are comprised in this said-to-be typical utterance:

Actors want more for less money than any other class of people. When a company of fifteen come here we may as well muster out at once fifteen bell boys to wait upon them; fifteen pens and fifteen bottles of ink to be sent to their rooms; fifteen pitchers of hot water and as many of cold water to be dispatched post haste to the third floor, and then after keeping our waiters, bell boys, porters and clerks dancing attendance on them all the time they are here, to stand fifteen vigorous kicks over the bills when they go away.

Our Texas contemporary admits that this may be a slight exaggeration; but it insists that hotel proprietors are frequently given unusual and unnecessary annoyance by the excessive returns demanded for investments in board at theatrical rates.

Inquiry and observation both lead us to the conclusion that the hotels where a prejudice is harbored against actors have suffered at some time from the visitation of companies containing men and women that do not conduct themselves in such a manner as reflects credit upon themselves or increases the respect in which their better-behaved brethren are held. A sporadic experience of this kind is doubtless calculated to make Boniface look askance at the profession generally, a rank injustice owing its origin thereto.

As a rule, actors are welcomed in hundreds

of the leading hotels throughout the country, their presence being considered desirable and their custom valuable. But still there are cases in which a party of cranks, grumblers and vandals, descend upon a house of public entertainment, and after making things generally uncomfortable about the entire establishment, depart, leaving behind an impression of irritation and disgust.

It is from the abuses practiced by this limited but active class—people who live in cheap boarding-houses and know nothing of hotel comforts when they are at home—that the rest of the profession oft-times suffer discredit. And isn't this true in certain other directions as well?

ANOTHER STAR WRITER.

THE celebrated dramatic critic, Mr. WILLIAM ARCHER, has accepted an invitation to become one of our special contributors, and we are pleased to be able to announce that an article from his incisive pen will appear before long in our already famous series of essays.

There is probably no writer in England whose criticisms and dramatic books are abler, or more widely read and highly esteemed than Mr. ARCHER's, and American readers will welcome his appearance in these columns. Considering the value of his opinions, which are always honestly and vigorously expressed, we regard the addition of his name as a decided acquisition to our list.

THERE is no more amusing study than that afforded by the effects on men of the fluctuations which attend the business of management. The manager who this season carries his hat in his hand may wear it on the back of his head, a year hence, should success crown his enterprises and the necessity of asking help from his friends and favors from the newspapers consequently disappear. Some men of small intelligence and petty natures can retain neither their dignity when they are unfortunate nor their self-respect when the sun shines across their pathways.

THE members of the KNIGHT Benefit Committee showed good judgment in placing the proceeds in the hands of the Actors' Fund, which will act as custodian. It would be an excellent thing if this arrangement was made in all benefits for sick or indigent actors. The donors would have full assurance that the money would be applied in the most expedient and judicious manner to accomplish the object of the performance. Few men are willing to act as trustees of such moneys, owing to the trouble and responsibility involved, and therefore it is not unusual to see the proceeds of a helpful demonstration idly and speedily frittered away. The Fund is the most convenient, appropriate and satisfactory repository for benefit moneys, and we should not be surprised if it was frequently called upon to fulfil that function in future.

THE comic opera singer who was reported by the Herald to have arranged to appear in a dramatization of CHRIST'S life which an injudicious young author had prepared, protests very emphatically that her name was used without her consent or authority, and warmly asserts that she never thought of such a thing. It will be difficult, we believe, for the playwright to find an actor or actress of good artistic and personal reputation willing to undertake the leading rôle in his piece.

VARIOUS devices are being suggested as a satisfactory sequel to INSEX's unsatisfactory ending of The Doll's House. One of these, that is submitted with much gravity, brings Nora back on the stage to look for some candies she left behind her. Helmer tells her she ate them all, but when he adds that he has "got some lovely chocolates in his pocket," and that she may have some, the young wife promptly forgets her scruples and returns to the arms—and the sweets—of her lawful lord and master.

THE Philadelphia Inquirer launches a protest against the murky and mercenary theatre programme, whose dirty ink soils women's gloves and whose assertive advertisements crowd the cast and announcements into comparative obscurity. There is need of a reform in this feature of the playhouse's attributes.

THE USHER.



He Ushering
Hend him who can! The ladies call him, most.
—LOVE'S LABOR'S LOST.

In speaking of Mr. Bangs' benefit, which is to come off at Palmer's Theatre on Thursday of next week, the *Times* takes occasion to say: "It is a pity that the Actors' Fund or some other charitable organization supported by actors, is not strong enough to keep the crying needs of a player of Mr. Bangs' artistic rank out of the public eye. That will come in time, we trust."

The *Times* ought to know that the Actors' Fund relieved Mr. Bangs' wants during his serious illness, furnishing medical attendance and medicines and paying his hotel bills.

It ought also to know that the Fund—which is probably the broadest charity in this city—is not able, and cannot undertake to permanently support actors who have become impoverished.

The Fund's functions are necessarily limited to taking care of the sick, burying the dead and meeting demands made on it in emergencies. If it attempted to make pensioners of the permanently poor the whole of its annual income would vanish in a week.

Mr. Bang's friends in the profession wish to help him to get on his feet again. The public eye need not be offended by their action. The public purse is going to get an ample return in the form of entertainment for whatever comes out of it.

A note from J. K. Emmet's son informs me that "Mr. Emmet's physician has forbidden him to sing during the next five weeks, owing to the condition of his throat." The comedian will remain at his home in Albany until he is recovered.

Throats are troublesome organs, particularly to actors. They often make exacting demands upon their owners, and even when treated well they do not always show that degree of gratitude which we have a right to expect.

Mr. Emmet's throat has given him considerable annoyance. This is unfortunate, as his singing is the most attractive feature of his performance.

The French authorities have interdicted Bernhardt's proposed Passion Play. A miraculous change seems to be coming over the erst wicked capital.

Sara will not be permitted to go further in the line of virginal impersonation than Jeanne d'Arc, and she will have to be content with such passion plays as are provided for her by Mr. Sardou, *et al.*

Many of the devout will doubtless rejoice at the outcome of Sara's sensational project, while its abandonment will cause equal satisfaction to the friends of the stage.

Miss Florence St. John is apparently gifted with copious and versatile conversational powers.

In New York and along the trail of her travels in our States she has left a series of newspaper interviews which she probably imagines are "spicy," inasmuch as they are pervaded by sprightly references to the "Johnnies" and back-door intrigue generally, but which, in point of fact, are damaging to professional people and disgusting to decent-minded readers.

If it is Miss St. John's ambition to be characterized as "one of the boys," she is gratifying it, for that seems to be the favorite *sobriquet* she has earned among the interviewers.

But Miss St. John was not content with babbling all sorts of vulgar foolishness to the reporters. When she got into Canada she gave full vent to her loquacity and showed her true colors. They proved to be bright red, with a growling lion and a vicious unicorn in the centre.

In an interview with a Toronto *Globe* man, Miss St. John is represented as having delivered herself of a series of gross insults to America and Americans.

She said, in substance, that we were collectively a parcel of fools, whom she "despised," and that our critics were a set of hopeless ignoramuses. She said it was true that she had not associated with ladies during her stay in the States, because there were no ladies to associate with. As evidence of her own lofty social standing at home, you know,

she ingeniously remarked that she had received as high as 60 guineas to sing at Marlborough House!

Of course, the woman's venom, as it appears in the printed interview before me, is more laughable than annoying. At the same time it is just as well that her reckless mendacity should be called to the attention of our esteemed contemporaries that they may make a note of it. She is appearing in Boston this week. *Verè Sap.*

Sydney Rosenfeld is plucky. In spite of the critics, in spite of everything, he is convinced that *The Stepping Stone* is the best play he has ever written, and he is certain that if he lived to be as old as Methuselah he could produce nothing better.

Steele Mackaye told Mr. Rosenfeld the other day that he would rather be the author of *The Stepping Stone*, even if it were a failure, than of the most successful American play ever written. (He probably intended this as a modest reference to Paul Kaurar.)

Mr. Rosenfeld is light-hearted and happy, and I admire his strength of conviction. The profession will have an opportunity of gauging its soundness at the special matinee on Thursday.

Everybody remembers the notable benefit Mr. Palmer gave for the Actors' Fund in Washington a few years ago, but it is likely that the one to take place there next Monday afternoon will surpass its predecessor.

Yielding to the record-breaking spirit of the times, the Madison Square company will appear in Aunt Jack at the Capital in the afternoon, and in New York the same night. To do this it is expected that the best time between Jersey City and Washington will be made both going and coming.

The novelty of the idea, as well as the attractiveness of Aunt Jack, will unquestionably draw a great house.

12 CONTRACTS THROUGH: "AD."

SOSMAN & LANDIS' SCENIC STUDIO,
CHICAGO, Feb. 25, 1890.

PUBLISHER NEW YORK DRAMATIC MIRROR:
SIR.—Enclosed find our cheque in payment of our advertisement. Please acknowledge receipt.

Since placing our "ad." with you on the 11th inst., we have closed the following contracts:

Entire scenery and stage work of the new Grand Opera House, Spokane Falls, Washington; Academy of Music, Quebec; new City Hall, Millersburg, Ohio; and have also contracted to put scenery in new opera houses at Marlin, Texas; Natrona, Pa.; Manitowish, Mich.; Plainville, Conn.; Gilman, Ia.; Brykens, Va.; Augusta, Wis.; Pocatello, Idaho and Gladstone, Mich.

Yours truly,

SOSMAN & LANDIS.

MR. DOWNING RUNS A LOCOMOTIVE.

Robert Downing somewhat surprised a locomotive engineer on the Lehigh Valley Railroad one day last week, by demonstrating that an actor can run a train of cars as well as many other things. Mr. Downing had been invited to take a ride on the engine in order to see the scenery along the road, and, as he had penetrated the mysteries of the locomotive, when a boy, he felt quite at home when in the cab. He was permitted to manipulate the throttle, and for several miles Mr. Downing experienced the satisfaction of knowing the precious lives of all the unconscious passengers to be in his hands. "When they knew," says Mr. Downing, "they were delighted—delighted for their escape, doubtless."

SYDNEY ROSENFELD'S PLANS.

Sydney Rosenfeld was jubilant when a *Mirror* representative met him the other day.

"You may say what you like," were his first words, "but *The Stepping Stone* I consider the biggest success of my life. I am going to present it with this company at the Standard Theatre until May 15, when I shall take the company to San Francisco. In about two or three weeks another company will go out on the road with the play, opening in Boston. My manager, Arthur Miller, is now arranging the route."

"I have consented to put a second company on the road, but that organization will not be a second company in the general acceptance of the phrase. My road company will be up to the same standard of excellence as the Standard Theatre company. Managers have been applying to me for more time than one company can fill, and that is the reason of my playing two companies in the piece. I have ordered of Thomas and Wylie, and of the Central Lithographic Company, over \$4,000 worth of printing, every bit of which is a work of art, the original drawings being by Matt Morgan."

"As to the Standard Theatre, my contract with Manager J. M. Hill, as already stated in *THE DRAMATIC MIRROR*, allows me to hold the house indefinitely. For the Summer the attraction will be a musical travesty. The

opening next season will probably be a return engagement of *The Stepping Stone*."

H. R. JACOBS' BROOKLYN PROJECTS.

H. R. Jacobs arrived in the city from Toronto on Monday last. In conversation with a *Mirror* reporter, Mr. Jacobs emphatically denied that he had secured the site of the old Brooklyn Tabernacle on Schermerhorn Street, in the City of Churches; for a new theatre.

"I don't deny that I'm after a place for a new theatre in Brooklyn," said Mr. Jacobs, "but the site of the Tabernacle is not the one. I have two or three different sites from which to select, and it is probable that I may decide upon one this week. I want to build a theatre that will seat 2,500 people and be almost as large as the Academy of Music in that city."

"Why don't you try and get that house?" asked the reporter.

"There are too many stockholders and they demand too many tickets. Besides matters are so complicated that you can't do anything with them. I'm going to have a first-class theatre over there at which standard attractions can play at moderate prices. Brooklyn is naturally a cheap town and they want big attractions there at cheap prices. By cheap prices I mean twenty-five, fifty and seventy-five cents as compared to seventy-five cents, \$1.00 and \$1.50. With a seating capacity of 500 or 600 on the lower floor receipts of \$1,000 nightly can be counted on, and there is a profit in those receipts."

Mr. Jacobs further reported that Lent had not affected his houses in Canada and that Corinne's business continued big.

MR. HARRIGAN'S SEASON.

"Our business during the season has been uniformly good," said M. W. Hanley to a *DRAMATIC MIRROR* reporter. "We have been extremely fortunate in this respect, considering that we have had no particular route mapped out. Our dates are almost entirely made by telegraph, and our ability to do this so successfully is probably owing, in a measure, to past pleasant experience in the territory traversed and partly to the misfortunes of other managers. However, we are pleased with the result. Our engagement in the Jersey City Academy last week was a very profitable one, and a flattering testimonial to the popularity of the star and company."

The smiling manager also said that Mr. Harrigan was never in better health than at present, and remarked, incidentally, that the star's absence from New York, instead of causing him to lose his hold on the public here, would be the means of adding zest to their desire to see him back in the metropolis.

During the interview, the reporter noticed several members of the old company who had called to endeavor to negotiate a re-engagement when Mr. Harrigan's new theatre is completed—about Sept. 1.

"There are no grounds, so far," said Mr. Hanley, "for the report that John Wild will rejoin our company; but no one can tell what may happen when he makes the application."

A son of Manager Hanley is now in advance of the company, and the father's experience of nearly a score of years in that line, is doubtless of great assistance to the young man.

THE OLD HOMESTEAD'S LUCK.

E. A. McFarland, the manager of the Old Homestead road company, arrived in this city a day or so ago, and was quite elated over what he deemed a lucky number which the receipts in Canandaigua reached one night recently.

"We're all playing policy this week," began Mr. McFarland. "We filed an engagement in Canandaigua, N. Y., last week to the gross receipts of \$514.30. Well, of that we got our 80 per cent, which left us just \$411.44 as our share. Good old negro policy number, 4-11-44, and we're all playing it."

"Business so far with The Old Homestead has exceeded our expectations by fully fifty per cent., and we have been playing right along to the capacity of the house. Archie Boyd plays Mr. Thompson's part most acceptably, and there has not been one change in our entire company of twenty-six people since the first rehearsal. Our double quartette is acknowledged to be the best of the kind ever on the road, and the press notices of the performance have invariably been most flattering."

"One of my principal reasons for coming to the metropolis was to leave a contract for an entire new production of *The Old Homestead*, as far as scenery is concerned, with Homer Emlus. This I have done. It will be delivered in San Francisco in time for our being at the New California Theatre, where we play for five weeks, on June 16. We will play a continuous season, only laying off for a week or two this Summer. We shall play principally through the West and South next season, almost all of the time of which has already been booked through Klaw and Erlanger."

PERSONAL.

WEAVER.—While directing an amateur performance of Young Mrs. Winthrop at her home in Syracuse, last Spring, Blanche Weaver sustained a severe muscular strain. During the past season she has been playing an easy part in Kate Claxton's company, but her physicians finally decided that she must stop for a couple of months. On Monday of last week she was taken to a hospital where a difficult surgical operation was successfully performed. Her prompt recovery is now assured.

KENDALS.—Mr. and Mrs. Kendal will sail for England on May 24. They are continuing to be the social lions of the day, and their success financially has been remarkable.

PATTI.—Madame Patti is reported to be suffering from a severe cold, the result of being blocked up in a snow bank near Denver for fifteen hours.

NICOLINI.—M. Nicolini, son of Sig. Nicolini, has been engaged for the Grand Opera House, Paris, and will appear in a gorgeous costume that will astonish Paris—a present from his stepmother, Madame Patti.

GAVIN.—William Gavin has resigned his position as assistant treasurer of the Broadway Theatre and opened a theatre ticket office at the Grand Hotel. Mr. Gavin is very popular, and he starts out on his venture with every prospect of success.

CRANE.—William H. Crane was tendered a reception by the Stecker Association of this city last Saturday night.

HALTON.—A cable dispatch from Paris on Saturday last, announced that Marie Halton had secured all the American rights for *La Cigale*, by Andran. She will engage a company in London, her leading man being Mr. Tauffenburger, who was here in Maurice Gran's company a few seasons ago. The company is to sail from Havre on April 5, and the opera may be produced here May 12.

JEFFERSON.—Joseph Jefferson contributes a most interesting instalment of his autobiography to the March number of the *Century Magazine*. The accompanying character portraits include Mr. Jefferson as Dr. Pangloss in *The Heir at Law*, as Asa Frenchard in *Our German Cousin*, as Newman Noggs in *Nicholas Nickleby*, as Caleb Plummer in *The Cricket on the Hearth*, and as Salem Scudder in *The Octoroon*.

WILLIAMS.—It is Minnie Williams and not Jennie Williams who has been engaged for Kate Purcell's company. The latter is still in England.

WINSTON.—Jennie Winston denies, most emphatically, the statement that she has arrangements with A. D. Foster, the author of the new Parisian play, *The Young Messiah*, to play the title role in that production.

BARRETT.—Lawrence Barrett is in Nice with his family, much improved in health.

BOOTH.—Edwin Booth has brought suit against George Erdman and others to foreclose a \$19,000 mortgage upon property at 128th Street and St. Nicholas Avenue.

WYNDHAM.—Charles Wyndham, the comedian, sails with his leading lady, Mary Moore, for England to-day (Wednesday) on the *Tetricon*.

GILLETTE.—William Gillette, the playwright, is reported to have made another success in his new farcical comedy, *All the Comforts of Home*, which was produced at the Boston Museum on Monday night.

SCHWARTZ.—Fred Schwartz has resigned from the advance management of the Wood-St. John company. He will control the Spring and Summer tour of the musical farce-comedy, *Running Wild*.

GALLOWAY.—Louise Galloway, who has been starring in *She's a Daisy*, joined A. R. Wilber's comedy company last week.

WILBER.—H. R. Wilber, who has been ill for several weeks, rejoined his company at Lincoln, Ill., last week.

EATON.—Adelaide Eaton has signed for next season with Lotta.

BAILEY.—James A. Bailey, accompanied by his wife, arrived in this city from London last Sunday on the *Trave*.

COQUELIN.—Constant Coquelin has written a comedy in one act for the Théâtre-Français. The title of the play is *Le Maître d'Ecole*.

SALANIBO.—More mature judgment declares Reyer's latest opera to be inferior to his *Sigard*.

ARCHER.—William Archer, the well-known London critic and litterateur, is said to have lost money through his enthusiasm for Ibsen.

SHERIDAN.—Emma V. Sheridan appeared in *All the Comforts of Home* at the Boston Museum, on Monday night, and her performance is highly praised by the local papers.

SPAUDING.—John H. Spaulding sails on the *Tetricon* to-day (Wednesday) for Liverpool, en route for Paris.

SANDERSON.—Sybil Sanderson, a young artiste of San Francisco, sang the leading role of *Enlarmonde* for the hundredth time in Paris last month, without missing a single performance. Jules Massenet, the composer of the opera, in a letter to Louis Lombard goes into raptures over her work. He says the young girl has an extraordinary voice, and extols her originality and dramatic action.

AT THE THEATRES.

FIFTH AVENUE.—THE QUEEN'S SHILLING.

Frank Maitland..... W. H. Kendal
 Jack Gambler..... John Glendinning
 Col. Daunt..... A. M. Denison
 Sergeant Sabretache..... T. N. Wenman
 Sam..... J. E. Dodson
 Mrs. Major Ironsides..... Fanny Coleman
 Jenny..... Claire Poncefort
 Kate Greville..... Mrs. Kendal

G. W. Godfrey's English version of *Le fils de Famille* makes but a poor play in its present dress. This, no doubt, is the result of the adapting process, which might have been better. As it actually is, the play shines neither by the interest of its story nor the brilliancy of its lines. Its situations are essentially Gallic and some, when brought about by English people, are simply absurd; all are very improbable.

But as offering to Mr. Kendal—for, like the *White Lie* of Sidney Grundy, *The Queen's Shilling* belongs to that part of the Kendal baggage labeled, "for Mrs. Kendal's husband"—opportunity for showing what he can do when he gets a chance, the critical were willing to overlook Mr. Godfrey's literary shortcomings. And of this opportunity Mr. Kendal has not been slow to profit. As Frank Maitland, the gentleman private, he gave what was a really powerful impersonation—an impersonation that was a revelation to many who had hitherto only seen him in his lighter comedy parts. Throughout the performance he played admirably, and more than once showed himself to be an actor of no ordinary versatility and resource. The scene with his colonel when, to conceal an escapade, he simulates drunkenness, was a particularly fine piece of work, and in it he gave evidence of possessing an intensity of emotional power of which we should not have deemed him capable.

The plot of *The Queen's Shilling* runs on the old, time-worn lines. Frank Maitland, a rich banker's son, leaves the paternal roof and enlists as a common soldier. In the second act the "gentleman private" goes, by invitation from an old college chum, to Dingley Grange, attired in spotless array and makes love to his very pretty hostess, Kate Greville. Frank remembers having met her in the village; his hostess wonders where she has seen this tall, well built man before. To Frank's horror, the servant at this point announces Colonel Daunt—the colonel of his regiment and, moreover, a very energetic suitor for the fair Kate's hand. The colonel, however, is a new-comer in the regiment, and does not recognize his private. And now some delicious comedy ensues between the two suitors—the old man irascible, the younger one impatient. This warfare of words ends in a duel in which Frank is wounded. Kate swoons and on regaining consciousness knows for the first time that she loves. Frank is in danger of being tried by court-martial, but the Colonel proves magnanimous and gives Maitland his discharge. He has capitulated in favor of his younger rival.

In many respects Mr. Godfrey might have done his adaptation more thoroughly, and then, perhaps, his play would be more logical in its situations than now. In the English three-volume novel we often read, it is true, of the gentleman's son who has pocketed the Queen's shilling in a fit of reckless anger. But we rarely meet him in real life. In France, however, it is of everyday occurrence for the officer to meet his subalterns on terms of social, if not military, equality. The duel business also might have been modified with advantage. Two Englishmen when they get angry over a girl don't go into the picture gallery and unhook the ancestral swords and armour. The Frenchman probably would.

Mrs. Kendal made much of the part of Kate Greville, and naturally shared largely in the applause which greeted each fall of the curtain. At the termination of her duet with Mr. Kendal in the second act a number of persons in the audience made themselves ridiculous by demanding incessantly for an encore. The more sensible in the house did their best to obtain silence, but for some moments the comedy was interrupted. When will theatregoers lay aside their inconsiderate enthusiasm, and have intelligence to understand that, had enough in opera, to encore during comedy is an abomination?

Fanny Coleman had a humorous part in Mrs. Major Ironsides, but slightly overdid it. T. N. Wenman as Sergeant Sabretache and A. M. Denison as Colonel Daunt were both capital.

CASINO.—THE GRAND DUCHESS.

Grand Duchess..... Lillian Russell
 Wanda..... Fanny Rice
 General Boun..... Isabelle Urquhart
 Fritz..... Fred Solomon
 Baron Puck..... Henry Hallam
 Prince Paul..... Richard F. Carroll
 Baron Grog..... Max Lube
 Arthur W. Tams

The production of Offenbach's *La Grande Duchesse* with an English libretto by Charles L. Kenney and Edgar Smith occurred as announced on Tuesday evening of last week at the Casino. The performance held a genuine surprise in store for the brilliant audience that assembled for the occasion.

Everybody looked forward to something astonishing in the scenic effects, but very few

persons, it any, expected Lillian Russell to rise phoenix-like from the ashes of a dwindling reputation to burst forth as a right down regular royal queen of the operatic stage. The fair Lillian has evidently been studying the noble art of song with energetic determination to outdo herself. We have had Tosti, Aimée, Judic, Theo and Paola Marié in *The Grand Duchess*. All of them surpassed Miss Russell in the naughtiness and *chic* that the role really requires, but not one of the Frenchwomen ever sang as well or looked as handsome as our own Lillian. Her *Dites lui* solo in the second act, in which she introduced a difficult cadenza, fairly took the house by storm and was honored with two encores. She evinced a degree of soulful tenderness of which no one would have deemed her capable. Her vocalization proved almost as much of a revelation compared with her work in recent performances. It is whispered about that Miss Russell is studying for grand opera. Hence this marked improvement in her vocal efforts.

It is to be regretted that we cannot write in the same eulogistic strain of the rest of the cast. Fanny Rice was a vivacious Wanda, but sang miserably. Her dancing, however, sent delight to the hearts of the dude and hairless contingent in the front rows. Belle Urquhart looked solidly statuesque as Iza, and sang acceptably in the letter-song scene. Anna O'Keefe, who as Olga had a few bars to sing without the chorus, won considerable comment by the cargo of floral offerings that were hoisted upon the stage in her behalf at the end of the second act, but no one could tell what she had done to deserve such a botanical avalanche.

Fred Solomon was a noisy General Boun, and the real humor of the part seemed out of his reach. It is not to be inferred by this that Mr. Solomon was not humorous for he is undoubtedly an experienced comedian, but his work suffered in comparison to that of various predecessors in the same character. Henry Hallam sang passably well as Fritz, and looked the part so far as his physical qualifications are concerned, but his acting was decidedly tame. Richard Carroll was very amusing as Baron Puck, although he would do well to abandon a low variety stage funiments that are out of place at the Casino. Max Lube, a German actor, was for some unknown reason entrusted with the role of Prince Paul. If he ever had any voice it is a thing of the past, and if he ever possessed any humor he has not retained it in his present undertaking.

The scenery is excellent, notably the landscape background in the encampment scene of the first act, painted by Goatcher and Young. The only tampering with Offenbach's score is the introduction by Gustave Kerker, the orchestral leader, of a ballet in the first act, and the substitution of a waltz movement for the original ending of the second act. The concerted parts were well sung throughout, and the production as a whole reflects credit on the efficient stage management of Max Freeman. Nothing more picturesque has been seen in a long while than the finale of the first act, with the military uniforms of the troops, who are marching off to the war, set off by the bright colored costumes of the pretty chorus girls. The Grand Duchess is apparently destined to have quite a run at the Casino.

METROPOLITAN.—RIENZ.

Rienzi, the first performance in the Wagner Cycle which is bringing the Metropolitan season to a brilliant close, was given on Wednesday of last week, before a large house.

This opera, written while the composer was under the influence of the old school and before he had put into form his great ideas of the music-drama, offers superb opportunities for spectacular *mise-en-scene*. The extrinsic effects are large and showy like the score, calling into play imposing scenic adjuncts, glittering processions, and picturesque groupings. Throughout the piece there runs a strident note; but the blaze and glare and richness of color are excitant and intoxicant. The production was magnificent.

Perotti in the title-role lacked the commanding attributes of the last of the tribunes, but there was a certain repose and nobility of manner that compensated for the merely physical deficiencies. He sang effectively, and received several calls after the act which presents him astride a white charger, clad in glittering armor.

Fraulein Meisslinger gave to Adriano's music commendable warmth and dramatic expression. But she irritated the nerves by her jerkiness of movement and the moustache that decorated her upper lip was the sole, as well as the displeasing, suggestion of masculinity in her appearance. Fraulein Traubmann was an admirable Irene.

Those excellent artists, Fischer and Beck, lent import to the minor rôles of Stefano and Orsini, while Mittelhauser made an excellent Del Vecchio.

The ballet divertissement was capital, and the postures of the athletes on the platform of shields graceful and picturesque; but oh, those listless "supers" who appeared as

gladiators, supposedly in fierce combat, but whose sword-play suggested a cane-battle by a party of dudes!

NORMA.

For Frau Lilli Lehmann's benefit on Thursday night, strangely enough, Bellini's time-honored *Norma* was selected. To the delight of the packed house, which included many enthusiastic members of the old-guard, the opera was finely rendered and the beneficiary proved herself equal to the best of the by-gone dramatic prima donne of the Italian school, Tietjens not excepted.

Coming the night after *Rienzi*, which was all glitter of scene and magnificence of musical effect, Bellini's simplicity of orchestration seemed decidedly poor and thin and almost pathetically old-fashioned. But the wealth of pure melody dominating the vocal score, the bewildering frills and embroideries with which it is trimmed, caused a sigh of satisfaction at the thought that in spite of fashion and scientific criticism there still tenaciously remains in the opera-going public's ear a sneaking fondness for the cascades and rivulets and deep-flowing rivers of lyric composition bequeathed to us as a rich legacy by the old masters.

Lehmann was a splendid *Norma*, vocally and dramatically. The difficult and exacting numbers were abeyant to her masterful treatment, while the more delicate passages—notably the exquisite prayer in the opening scene—were rendered with a sweetness and richness surprising in a singer associated with the robust, declamatory requirements of Wagner. This, taken in connection with her fine acting, easily makes Lehmann the best *Norma* New York has seen in years. So far as she was concerned, the evening was one of uninterrupted triumph.

Paul Kalisch was eminently satisfactory as Pollio. Fraulein Frank made a charming Adalgisa, and in the intricate duo of the second act she shared the honors with Lehmann. Orovist was in the competent hands of Emil Fischer. The chorus did not distinguish itself.

BROADWAY THEATRE.—SAMSON.

Signor Salvini, having returned to New York after filling his various engagements in other cities, appeared in the title role of *Samson* at the Broadway Theatre last Monday evening. His splendid acting in this character was referred to at some length during his engagement at Palmer's Theatre earlier in the season.

No actor of modern times is as well qualified as Signor Salvini to do justice to the part of Samson, both from a physical and histrionic standpoint. His outbursts of passion are simulated with an artistic realism that could hardly be surpassed, while his magnificent voice enables him to read his lines with a melodious modulation that makes his elocution a model of rhythmic declamation.

May Brooklyn repeated her excellent personation of Delilah, although she affects an anglican pronunciation of certain words that scarcely improves her reading. Carl Ahrendt has a fine stage presence and made a handsome Prince of Gaza, but he might cultivate to advantage a somewhat more distinct utterance. George Fawcett was an acceptable Monah, and Virginia Buchanan also proved satisfactory as Melchah. The scenery painted by Marston, Goatcher and Young, was in keeping with Biblical descriptions, and was much admired.

Signor Salvini was honored with repeated calls before the curtain, and aroused great enthusiasm by the intensity of his acting in the powerful situations of the tragedy.

NIBLO'S.—A MIDNIGHT BELL.

The most ambitious of Mr. Hoyt's dramatic ventures, the *Midnight Bell*, reached Niblo's Garden last Monday night in the course of its travels. The author calls it a legitimate comedy because it is in four acts and farce comedies are always in three. He likewise tells the truth when he intimates that the plot, such as it is, is neither strong nor interesting. Nevertheless, the farce-comedy element of the piece has proved amusing to a certain class of audiences, with whom horse-play is far too apt to pass for humor.

Richard J. Dillon acts the part of the clergyman with a blizzard voice and mechanical gestures. George Richards is in his element as the Deacon, and Eugene Canfield as Martin Tripp, cavorts around the stage in a lively fashion. Maud Adams is bright, chipper and saucy as Dot Bradbury, and Annie Adams gives an excellent character sketch of the old maid. Fanny McIntyre presents an ideal schoolmarm, comely, competent and amiable. The rest of the cast is fairly capable.

GRAND OPERA HOUSE.—THE STOWAWAY.

The Stowaway, which was given its first production in this country at Niblo's last year, was the attraction at the Grand Opera House on Monday night and drew a large audience. The plot has already been given in these columns. Joseph Slayton as Tom Inglin, the discarded son and heir, filled his part admirably. Frank Losee gave a splendid rendition of the part of Charles Etherington, the villain

of the piece, and in the curtain calls after the third and fourth acts, was greeted with much hissing from the gallery gods. Harry Booker as Dickey Dials, the Stowaway, was very funny. Franklin Reglid as Percy Ewert, made much of his small part.

Sara Holmes as Althea Dale, looked pretty and acted her role well. Grace Thorne as Florence Etherington was excellent, and took her audience completely by surprise by her fine emotional work in the third act. Marion Elmore was acceptable as Chucky.

The safe-blowing is still a novelty, and every movement of the men was watched with breathless interest. The piece is well put upon the stage, and the scenery good. Next week, *Master and Man*.

WINDSOR.—GREEN ROOM FUN.

Brisk, bright Nellie McHenry and her lively company presented Bronson Howard's diverting farrago of nonsense, entitled *Green Room Fun*, at the Windsor Theatre on Monday night to a crowded house.

Nellie McHenry acted the leading rôle of Kittie Plumpet with magnetic jollity, and was especially applauded for her clever burlesque of Patti in the *Shadow Dance* from *Dinorah*. She was well supported in the part of Booth McForrest by W. H. Lytell, who has much ability as a character comedian. John Webster kept up the spirit of the farce as the Rev. Ernest Duckworth.

Francis Herbert as Pixie was well received and sang pleasingly. Violet Mascotte, an English importation, danced some graceful *pas* of original character and was warmly encored.

KOSTER AND BIAL'S.

Katherine B. Howe made quite a hit at Koster and Bial's last Monday night when she made her first appearance on the vaudeville stage. Carmencita still remains very popular with her fascinating dances, while Prince Lavender's Reception is retained as the after-piece. The other specialties are the Inman Sisters; Topack and Steel; Lopez; Rudolph, the human flute; and Prof. Fox, the conjurer.

AT OTHER HOUSES.

Shenandoah having successfully passed the landmarks of two hundred performances, is firmly established in public favor at Proctor's Twenty-third Street Theatre.

Theatregoers who want to choose performances worth seeing are recommended to attend Aunt Jack at the Madison Square, The Charity Ball at the Lyceum, and The County Fair at the Union Square.

Rose Coghlan is appearing this week as Peg Woffington in *Masks and Faces*, at the Fourteenth Street Theatre, supported by Frank Lander as Ernest Vane, John T. Sullivan as Sir Charles Pomander and Helen Bancroft as Mabel Vane.

The Gondoliers is drawing good houses nightly at Palmer's Theatre.

Herrmann, the magician, is filling his first metropolitan engagement this season at the People's Theatre this week. The entertainment includes Florine, Child of the Air; Resurrection of Mr. Crowley, and New Black Art.

The Senator has one continual round of crowded houses at the Star. The fiftieth performance occurred on Monday night.

Pete Baker appeared at the Third Avenue on Monday night in a play called *The Emigrant*, which affords him numerous opportunities to introduce his "Dutch" specialties.

The entertainment at Tony Pastor's this week presents a diverting programme, including Billy Birch, Jennie Yeamans and other specialty artists.

COMMENT.

SOME SOURCES OF COMPLAINT.

Public, Col., Opinion.

THE DRAMATIC MIRROR recently published reports from all over the Union of the exact condition of theatrical business of this season from early Autumn to the present time. Harrison Grey Fiske, the talented editor, has made a careful diagnosis of the case and he recommends a complete change of diet; healthier habits; new blood; purgation from the rancid melodrama, the poisonous burlesque, and particularly the bilious farce-comedy, which has produced violent nausea; pure air, and the exercise of reason and common sense.

From the compilation of the reports made to THE DRAMATIC MIRROR, it appears that a universal protest arises from all of the smaller towns against the inferior quality of the companies which play to the smaller cities. Owing to cheap railroad fares the people of smaller cities often go to larger places to visit or to shop, and they always time their visits so that they may attend metropolitan theatres when good attractions are holding the stage. In this way their theatrical taste is educated, as it is also by reading the dramatic criticisms of the metropolitan dailies. To meet this widespread demand, there are comparatively few good attractions, and inferior companies are formed because there are not enough of the better class to go around.

Another source of complaint is the maintenance of a uniform scale of prices. Good, bad, or indifferent, new or old, the cost of seats is the same. To play for less than a dollar is a disgrace in the eyes of some actors. Fifty tickets at a dollar apiece is better than one at fifty cents each, seems to be the reasoning of the managers.

The injudicious methods of advertising adopted by the profession make theatrical expenses heavier than they should be.

The newspapers are to blame, too. Passes and advertising at reduced rates close the doors against criticism. The public are promised a rare treat and find the promised treat a delusion and a snare, so that at last they no longer put faith in what newspapers may say of a theatrical company.

THE MIRROR AND THE PIRATES.

Quincy, Ill., Whig.

THE DRAMATIC MIRROR has done more to wipe out the play-pirates than any other paper, and has proved a constant source of annoyance to them. The profession should stand by THE MIRROR and give it every possible assistance.

THE HANDGLASS.

PHILADELPHIA is performing a Lenten penance. Three of Hoyt's pieces are billed in that city at the same time.

Here is something unique in the way of theatrical advertising, culled from the columns of a gilt-edged contemporary:

WANTED—BANK BURGLAR, FIRST-CLASS. for the Stowaway company. Must have "done time" and be well up in nitro-glycerine and modern explosives. No tenderfoot need apply.

A LETTER is awaiting its owner at this office directed "Chief White-Cloud, Jr., Dan'l Boone Co." Young-man-with-the-rain-in-his-face and Chief-high-low-jack-and-the-game have endeavored to secure it, but it will not be delivered except to its rightful owner.

HENRY E. ARNEY sang at breakfast the other morning and the next moment received a dispatch stating that Patti had a sore throat in Denver. He sings at twilight now.

A PAPER in St. Louis describing the play of Claudian in its own peculiar way, says that the classic production "caught the audience by the throat." This is, without doubt, the same paper which said: "Patti got there with both feet last night."

THERE was a fire in a Toledo theatre a week ago, and an observer writes: "It was amusing to see one of the actors of the One of the Bravest company, who in the play is fearless and bold, come running down from the hotel half clad, and stand pleading with the crowd for some one to go into the burning building and save his trunk."

THE dramatic editor of the Brooklyn Citizen, who knows a good story when he sees it, tells us of a young French actor who recently found a shell of which he proposed to make a dumb-bell by filling it with melted lead. He has gone to meet

"A lady named Mrs. Maguire.
Who had trouble in lighting the fire;
The wood being green.
She used kerosene—
She is gone where the fuel is drier!"

AN item reaches us which says: "Branch O'Brien leaves in the Spring, ahead of the Dead Heart company."

OPERA MANAGER (to *Would-be Chorus Girl*): "Do you pad, Miss?"
WOULD-BE (indignantly): "No, sir!"
OPERA MANAGER (drily): "You ought to."

SAYS the Boston Post: "Mr. Haworth did not play the promised scene from Hamlet on Thursday afternoon, although an esteemed contemporary had a pleasant word to say of his success in it."

A BOSTON paper complains that the New York Times' notice of The White Lie, played by the Kendals last week, said "it was presented for the first time in this country." "As Mr. and Mrs. Kendal gave the piece in this city more than once," indignantly exclaims our Boston contemporary, "the obvious inference is that Boston is no longer a part of the United States." How often must we rise to remark that the presenting of a play in Boston is regarded not as a performance but as a rehearsal.

ONE of an actress's press notices, mangled by a rural compositor, reads: "For the entrance there is a directoire gown of white satin, trimmed on the right side with marabout and the left cut princes." The man who edited this notice felt that something was wrong and he added a note: "[This is not the millinery department, and we must go to press, before our wife returns from the city to let us know if the above is correct; but anyhow it is worth a dollar and a half to see anybody wearing sliced princes on a gown. Such trimming must come high.]"

A CHICAGO paper gives an amusing exposé of

THE RIVAL TENORS.

SIGNOR VERNICELLI—Vot? You tink zat a man-a sing? He no can sing so much-as my brudler who sella da 'banan' an' da peanut. He half try to-a sing in Italia, an' vot you tink? Da people zay trow-a on da stage da dead-a cut, an' zay call out and make so: hiss-a-s! He-a run away so fast he could. Hees monstache ees false an' he haf no teeth. How-a old you-a tink he ees? Forty-five? He vas seesty-five last week. He no can sing. Hees wife she lofe-a me—sends-a me plenty flower ven I sing. Da papers praise me plenty time—say mia voice magnifico, my Fansto superb. Zay say Vaselinei he no-a-good—voice all-a-gone. Corpo de Bacco! vy he try-a to sing I know-a not. He make-a me seek!

SIGNOR VASELINEI—Come to-night, you see-a da plenty fun. Lucia veel be played, an' Vaselinei he veel seeng Edgardo. He he. I veel laugh myself seek ven I hear heem; zat man he haf no voice. Voice-a vas pretty good twenty-five year gone by. Me remember in Milan at La Scala he haf try to sing. Ven he sing trow note ze people cry out vat you call "Rats" and zey groan an' trow by heem ze cabbage-a head an' zey eggs. He haf to fly for hees life. You know he wears a wig? Si; an' a cork-a leg also. He go efery day an' buy a bouquet to send heeself ven he seeng. He write hee self lofe letters an' say he makes da mash on la signorina Americana. He make-a me seek!

This is a specimen of Chicago criticism:

"Two very handsome sets of scenery are playing The Mikado at the Auditorium this week. The scenery is badly supported by a large company."

AN item headed "Sad, if True," informs the public that Actor Beers' full name is Newton Pillsner Beers.

A PLEASANT ENTERTAINMENT.

A brilliant assemblage of prominent actors and actresses thronged the rooms of Edwin Forrest Lodge of the Actors' Order of Friendship in the Broadway Theatre building, on last Sunday evening.

After a piano solo by a volunteer, F. F. Mackay delivered an interesting address on the subject: "Is Acting an Art?" The speaker held that acting was based upon intelligence and not on feeling. It was impossible, Mr. Mackay said, for a man to feel all the emotions of Hamlet, for if he felt the death-pangs of Denmark's Prince, a new Hamlet would have to be performed the next night.

Mr. Mackay concluded his talk with an explanation of the analysis and synthesis of laughter. He said that laughter was a part of language, but that, even though it was an impulsive emotion, and the evidence of deliberate thought in its execution made it sound artificial and therefore unnatural, it could be studied and imitated most perfectly. By the aid of a diagram showing the sixteen tonic elements, he demonstrated this to his audience, who were soon in roars over his clever imitations of many different kinds of laughter.

The latter part of the entertainment consisted of vocal selections and recitations. Dora Stuart, of W. H. Crane's company, Elvia Crox and George Olmi sang to the accompaniment of Sally Williams, while May Haines recited "The Last Prayer" and Louis Aldrich, "Advance." The evening's entertainment closed with an appetizing collation.

Among those present were: Joseph Wheelock, Clarence Handysides, Charles S. Dickson, Dr. McDougall, Frank Hatch, Joseph Wilks, James Neill, T. D. Prawley, Richard Dillon, Sydney Rosenfeld, Thomas Q. Seabrooke, Fred. Williams, George Fawcett, Charles Barnard, M. Jordan, Murry Woods, Logan Paul, Daniel Gilfeather, Louis Aldrich, George Olmi, Charles T. Vincent, Mr. and Mrs. Lester S. Gurney, James F. Hagan, William Spencer, Dora Goldthwaite, Kate Blanke, Dora Stuart, Hattie Leonard, Mrs. Owen Westford, Mrs. Fred. Ross, Mrs. Cynthia Leonard, Mrs. Thomas I. Seabrooke, Mrs. E. L. Fernandez, May Haines and Mrs. William Spencer.

THE PROFESSION WILL JUDGE.

The following correspondence concerning The Stepping Stone is self-explanatory:

Mr. Sydney Rosenfeld, Standard Theatre, N. Y. City: DEAR SIR.—The undersigned, members of the dramatic profession, earnestly request you to favor their Guild with a matinee performance of The Stepping Stone. The courage with which you are contending to secure recognition from the more cultured portion of this community for a work which many of your brother authors declare to be original and exceptionally fine in form, commands the admiration of your co-laborers, and prompts them to petition you to afford our Fraternity an early opportunity to witness your production, and accord it such an endorsement as its merits may win from those who have most sincerely at heart the success of every artistic effort that lends intellectual lustre to the American stage.

Signed by Madison Square and Lyceum companies and 300 other professionals.

Mr. Rosenfeld's answer to this communication is given below:

STANDARD THEATRE, March 1, 1890.

To the Members of the Madison Square Theatre and Lyceum Theatre Companies and the Ladies and Gentlemen of the American Dramatic Profession:

MY DEAR FRIENDS.—The very graceful and touching letter to which you have appended your distinguished names has just been received. The mere compliance with your flattering request is too small a recognition to show of that almost affectionate spirit that seems to pervade your message. In announcing a matinee to be given for your judgment at the Standard Theatre next Thursday afternoon, at one o'clock, with the assistance of a company of whom I am truly proud, I think it my duty to make a plain statement in advance, which shall serve as a preface to the coming entertainment. I give the performance in no spirit of protest, whatever against any unfavorable criticism that may have been made concerning the first performance of The Stepping Stone. My worst detractors will bear me out in one thing—I never, even by a word, rebelled against the adverse criticisms with which some of the gentlemen of the press have thought it their duty to meet my efforts. On the contrary, I have accepted the criticisms as applying to one performance—and one only, concerning which, unfortunately, there can scarcely be two honest opinions.

Surprising as this belief may be to many, I will assert that there was no writer for the press on Tuesday morning but felt almost as disappointed at being compelled to speak disparagingly of the work he had just witnessed, as those engaged in it. But here, at this juncture, is the fitting time to protest, not against a single living critic, but against that system, born no doubt of exaggerated American enterprise, which enforces the writer for a newspaper in the hurried space of a few minutes, to inwardly digest and then review, not only the many years' work of the writer but the absolute capabilities of the artist, whose entire professional future may be jeopardized, all at a first performance, which tends to lessen the personal weight of the actor in the proportion that his responsibility increases. How is it possible for any first-night critic, who has never read the manuscript of an untried play, to get any idea of that play than that which he derives from the initial performance, which may, at the best of times and under the most favorable circumstances be wholly inadequate. And on the other hand, how can he with a clear conscience condemn a trained and gifted player as he is seen on the first night, for faults which—for aught the critic may know to the contrary, are charged solely to the author? No, ladies and gentlemen, our profession is too vast to allow itself to be dwarfed to the existing routine of the newspaper office. The ideal critic is too noble and essential a factor to us all for us to allow him to be placed in so absolutely false a position, and it is for the thinkers of the stage, the coming workers and plodders, to devise some remedy—a remedy which the severest critic will himself be most eager and ready to accept.

This is a subject which lies near to us all, and

one which at an early date we shall have further occasion to discuss. You all, of course, know the fable of the mice, who in convention decided that a bell should be hung around the neck of the cat, for safety and protection, and when the enthusiasm ran highest were floored by the sudden question: "Who is to hang the bell? Let us hope there will be found one among us who will be daring enough to hang the bell. In the meanwhile with the warmest gratitude and appreciation for those writers who have been able through the film to recognize The Stepping Stone at its best, and with a good will towards you, my dearly prized co-laborers, which cannot be conveyed in words, believe me

Most sincerely and faithfully yours,

SYDNEY ROSENFELD.

With all due regard to Mr. Rosenfeld's opinions on the subject of dramatic criticism, we think it the duty of theatrical managers to provide for a requisite number of dress rehearsals before inviting a metropolitan audience and the critics to pass judgment on a new piece.

If Mr. Rosenfeld, for instance, had set aside the first Monday and Tuesday nights of The Stepping Stone performances for dress rehearsals, and had not invited the critics until Wednesday night, it is quite probable that the first public performance at the Standard would have run much more smoothly, although the preposterous plot could only have been improved by heroic treatment.

No one knows better than Mr. Rosenfeld that it is for this very reason that new pieces are so frequently given trial performances in small towns to get the play in good running order for a metropolitan production. The Senator, in which Mr. Rosenfeld is interested, ran with delightful smoothness on the first night at the Star—simply because the various members of the cast were trained to present an artistic ensemble by the valuable experience of previous representations at out-of-town theatres.

GLEANNINGS.

MANAGER S. M. HICKEY, of Troy, is in the city.

HENRY JAMES is dramatizing one of his novels.

It is reported that Judic will accompany Coquelin *au* South America.

REGULAR monthly meeting of the Actors' Fund Trustees to-morrow, (Thursday.)

WALTER KELLY has been engaged by J. H. Gilmore for the Master and Man company.

C. N. EDWARDS has been engaged as musical director of the Pair of Jacks company.

FRANK YOUNG, the son of the author of The Rajah, is figuring to take that play on the road next season.

AUGUSTUS HARRIS is said to be negotiating with Ernest Reyer for a production of Salambo in London.

KATE PURSELL has completely recovered. She resumed her tour in Queen of the Plains at Hoboken Monday evening.

T. D. FRAWLEY has signed with W. H. Crane to continue in the part of Lieutenant Schuyler in The Senator next season.

ALBERT DELPIT has written a four-act play from his new novel "Passionément." It has been accepted, and will be produced at the Odeon.

ON Monday afternoon Mrs. Sara Cowell Le Moyne began at the Lyceum her series of readings from Browning. The theatre was well filled.

DION BOUCICAULT is actively engaged in writing a new and original melodrama for Abbott and Teal, to be produced in this city next season.

A BENEFIT for the Actors' Fund is being organized in Philadelphia. It will take place at the Chestnut Street Opera House on the afternoon of March 20.

REHEARSALS of A Long Lane, which is to be produced at the Fourteenth Street Theatre on March 31, will begin next Monday under the direction of Ben Teal.

JOHN WARD is said to have decided to help Helen Dauvray-Ward on her tour. He will add to the drawing power by looking after things in the front of the house.

SIR MORELL MACKENZIE, who recently performed an operation on Adelaide Moore's throat in London, is as popular among professionals as he is with "royalty."

JOHN GLENDINNING, of the Kendal company, has signed with Colonel Sinn to create a leading part in the new play, One Error. He will support Cora Tanner during the season.

J. J. WALLACE is in town and on the lookout for an engagement. He has completed a book of miscellanies, which will probably be published before long by a leading house.

THE fiftieth performance of The Senator took place at the Star Theatre on Monday evening last, and was celebrated by the distribution of handsome memoirs in book form.

A BENEFIT will be tendered to Horace Randall, a well known Irish comedian, at the Standard Theatre on Sunday evening, March 16. An unusually entertaining programme is to be presented.

SCOTT AND MILLS closed their season in A Chip o' the Old Block at New Orleans last Saturday. They have dissolved partnership and it is probable that Harvey Mills will star by himself next season.

J. A. BAILEY and Frank Perley, of Barnum's Show, arrived from England by the Trave on last Saturday. They both narrated wonderful tales of the great business that the circus had done in London, and regarding the opening here. The animals of the show are expected here to-day on the *Furnessia*.

A BRILLIANT and successful musical was given in Chickering Hall on Monday afternoon by Mrs. Pemberton-Hincks. The attendance was large and fashionable, and the artists—Bertha Pemberton, Charles Manoury, Theo. Björkstén and Henri Joubert—were frequently encored.

J. E. WILLIAMS, manager of the Plumb Opera House, at Streator, Ill., writes: "While differing somewhat with your economic views, I am in hearty sympathy with The Mirror's general tone, more especially the serious and earnest consideration it gives to matters of histrionic art and theatrical business."

THE Jersey City Academy of Music has enjoyed excellent business this season. Mrs. Henderson and Manager Frank E. Henderson intend to constantly improve the quality of the attractions played until the house takes rank with the metropolitan theatres. Time for next season is now being booked at the Academy.

DID Alfred Thompson draw the indecent pictures, purporting to illustrate the methods used at the Casino for examining into the merits of chorus girls, which appeared in Sunday's *Morning Journal*? And was warrant for the suggestive article accompanying them really given by Manager Aronson and Max Freeman?

E. D. PRICE has secured a new society play, with a serious interest and plenty of comedy, for Mrs. Carter's debut. He reports that he is not finding the slightest difficulty in booking his star in the best theatres of the country, fifteen weeks having already been secured, beginning at the Broadway Theatre on Nov. 10.

IT is a strange coincidence that on the stage of the Fourteenth Street Theatre, where Sedley Brown's play of A Long Lane, formerly Pine Meadow, will have its first run, the author made his debut twelve years ago. He was a supernumerary there when the beautiful English actress, Mrs. Rousby, appeared in Twixt Axe and Crown.

THE work of altering Klaw and Erlanger's Exchange was begun yesterday (Tuesday). Twenty-five men are to work at it day and night so as to finish it as soon as possible. Among the changes to be made are the building of a number of small offices on the ground floor, and the introduction of telephone, telegraph and post offices.

YESTERDAY (Tuesday) afternoon a pleasant tea party was given in honor of Mrs. Kendal at the Brunswick by a group of our young actresses. Among the more enthusiastic promoters of this graceful little compliment to the talented English actress were Vida Croly, Effie Shannon, Kitty Cheatham, Laura Sedgwick Collins and Alice Fischer.

SYDNEY ROSENFELD was presented by the Stepping Stone company at the Standard Theatre, last Saturday night, with a handsome gold and platinum chain and diamond locket, bearing the following inscription: "Presented to Sydney Rosenfeld by his company, March 1, 1890. The Stepping Stone." Rose Eytinge made the presentation speech.

THE Paris Nouveautés produced a new play last Saturday entitled Nos Jolie Françoise. The author is Alex. Bisson, one of the collaborators of Les Surprises du Divorce. It is said to be a failure. Another comedy on divorce entitled L'Article 231, has been written by Paul Ferrier and accepted by the reading committee of the Comédie Française.

J. H. SINCLAIR, who has made the Buffalo Express an authority on theatrical matters in the western part of the State, has resigned the dramatic editorship of that paper in order to connect himself with one of the New York dailies. Mr. Sinclair has proved himself to be a critic who is not afraid to speak his mind, no matter where the axe falls.

A. MELHADO, manager of Gabrielle Du Sauld's Booties' Baby company, states that in consequence of Miss Du Sauld's illness and the withdrawal of little Bob Lothian, also on account of illness, the season was closed last Saturday at Cumberland, Md., one week earlier than originally intended. As soon as Miss Du Sauld has recovered from her severe cold, he says, the company will again start on the road.

F. F. MACKAY's address on last Sunday night before the Edwin Forrest Lodge of the Actors' Order of Friendship, was an extract from advance sheets of his book, "The Art of Acting and the Metaphysics of Acting in its Application to Dramatic Elocution." The volume is almost ready, and will probably be published some time this year. One of its most interesting features is the analyses of different characters, such as Hamlet, Juliet, and Beatrice.

IT is said that a committee of gentlemen, consisting of William Shannon, John Webber and William H. Jackson, are to be constituted a board of mortgage trustees to see that the liabilities of Gustave Amberg, the manager of Amberg's German Theatre, are paid off in three years. These liabilities amount to \$70,000, \$11,000 of which is borrowed money. The papers in the case will probably be signed to-day (Wednesday).

THE luncheon given by Mrs. A. M. Palmer to Mrs. Kendal last Thursday afternoon was a very charming affair. The table decorations were pink, the china, flowers and table-scarves all being of that color. Portraits of Mrs. Kendal in pink satin frames were presented to the ten ladies present as souvenirs. There were other pretty favors. Among the guests were Mrs. Barney Williams, Mrs. Lyman Fiske, Mrs. Edward Knox, Mrs. Howard Carroll, Mrs. W. Tod Helmuth, Mrs. S. Riker, Mrs. W. B. Lockwood and Mrs. A. De Rivera.

ALL of Gus Pitou's stars close their seasons about the middle of May. W. J. Scanlan will open his next season the latter part of July at the new Marquam Opera House, Portland, Oregon, after which he will play a four weeks' engagement at the California Theatre, San Francisco. Next season Rose Coghlan will not present Jocelyn. Before, closing her present tour she will play two more engagements in this city, one at the Grand Opera House, March 31, and the other at Hammerstein's Opera House, April 21. Robert Mantell is winning success in Chicago in The Corsican Brothers.

THE ACTRESSES' CORNER.

THE TRUTH OF IT.

I feel constrained to rush into protest over Abi S. Jackman's sketch, lately published in *The Mirror*.

It may be a valuable dramatic and poetic idea, this of two adoring souls finding outlet for their sentiment in the lines and "business" of their love scenes, but it isn't particularly wholesome, and its dramatic and poetic value in a sketch aside, it's rather a libel on the profession and calculated to mislead those outside.

"Love scenes," to be successful, must be played conscientiously and in earnest, as must all scenes.

Just how smoothly the scenes go, just how well the people "act together," depends on their ability and experience in such parts, the value of the scene, and whether or not they have rehearsed enough. The same may be said of any scenes.

Doubtless, people who care for each other often play scenes together. At the same time, business is business. A similar scene, acted impromptu, out of their own hearts and in private, might be easily and personally impressive to each; done on the stage, as part of a play, it's a very different matter.

Even granted that the people care for each other in a desperate Abi-S-Amelie-Rives fashion, they would not be likely to find the cut-and-dried, conned, studied and rehearsed "lines" spontaneously expressive of their own personal insanity, nor the dictated, rehearsed, done-over-and-over "business" of the scenes a comfort or a personal appeal.

People who are intrusted with scenes big enough to come under this discussion, are probably too respectful of their stage duties and of their professional reputations to make such a mistake, and too thoroughly actors and actresses to be in any danger of making such a mistake.

We all know this. Those who don't know it are the people across the lights, who fancy all sorts of romantic things, and who now and then write them, giving those wiseacres who know nothing of us, new cause to shake their heads, saying, "Oh, I tell you! It's a bad life—a bad life!"

The public always has, and I suppose always will interest itself in the personal relations of the people whom they see "make love" on the stage.

Doubtless the school-girl public could not face the truth of the matter—but the condemning public, the public that is ready to believe us worse than we are, the public that think the stage a sort of hothouse for unwholesome things ought to bear the truth, instead of being dosed with romance by people who either don't know or who have not the best good of the stage enough at heart to tell the truth when it is unpoetic and unromantic.

The poetry and romance on the stage is not poetry and romance for the people themselves, who act the parts although they endeavor to suggest poetry and romance to the audience.

Love scenes are simply "scenes." Embraces are "business," like falls and turns and crosses. The woman's train, the man's sword, the position of tables and chairs must be considered; the personal relation of the actor and actress is not.

They may hate each other. The woman may feel that she will get the creeps when her opposite touches her, but if she is a conscientious actress and he is a good actor she does not get the creeps, but plays her part earnestly and seriously for what the part is worth, setting, as does he, personal feelings aside.

A scene is a scene, that is all. The actor and actress personally are not concerned when they play it, any more than the relation of the parts they play holds when the scene is over.

Miss Jones runs her lines a little slow because she sees Mr. Smith in the wings snatching a hasty lunch of beer and sausage. Part of the sausage may be crammed in his pocket when he has to take his cue and dash on, but Bertrand is no less the romantic lover because Mr. Smith could not finish the lunch, nor is Maria less yielding because Miss Jones does not like the smell of sausage.

A kiss is a gesture and a piece of business, and it has got to be done mighty well on the stage to be neat, effective and satisfactory to the house. If it is slurred, or blurred, or hurried, or done hap-hazard, it is ugly and inartistic and the audience laughs, or feels uncomfortable.

A kiss, genuine, original and performed off the stage, is for the edification of the parties concerned and is likely to go all right and take care of itself.

A kiss on the stage, often dictated by the stage-manager and usually required by the "lines," is performed according to rehearsal and for the edification of the audience, and it needs very careful handling.

Over and over comes the question: "Is it easier to play with a man who likes you a lot, or with one who does not like you?"

We all know the answer. Either extreme is jolly uncomfortable, but the important thing is to play with a good actor.

Again, "Do Romeo and Juliet really kiss each other?"

If the parts are played by people who "throw themselves into the scene"—who cannot act unless they make themselves as well as the audience feel—they probably do, even though they may hate and despise each other off the stage. If their method is the all-for-effect-and-do-no-more-than-the-audience-must-see method, they probably don't. In either case the effect is for the audience, not for themselves.

Camille may thrill as Armand's lips touch her's.

Miss Jones, who plays the part gives Mr. Smith fits when he comes off, because he forgot to look out for her "angel sleeves."

Alfonso enfolds Arabella in a fond, and to the audience, heart-melting embrace.

Mr. Lead, who plays the part sends his valet to Miss Emotional with word that if she doesn't stop putting powder on her arms he will send in a bill for his dress suit.

At the last rehearsal Miss Lead and Mr. Opposite, who dislike each other very much, and who have simply discussed and decided upon the "business," brace up and do it. It's rather a pull for both of them, but it is necessary that they should each know what the other is going to do. At the performance, he is fiery, earnest and tender; she is graceful, yielding, and always there. They hate each other, of course; but they congratulate themselves each upon having an "opposite" who knows how to act, and upon the ease with which they play together.

Or Miss Lead and Mr. Opposite are fond of each other. Miss Lead has no fault in the world to find with Mr. Opposite as a suitor off the stage; but, business is business, and she frets because in the scene he holds her awkwardly and kisses her as if he did not know how, while he complains that she is awkward about being held.

All this only goes to show how little personal feelings are or can be involved in the acting of scenes.

A man and his wife play lovers. Off the stage they may be all over it, but the scenes go all right. Or they play husband and wife and he abuses her. In real life he is devotion itself, but on the stage—as in *Woman Against Woman*—he knocks her down every night. Stage business—and his adoring his wife does not interfere a bit.

Why will not people tell the truth of us, or look up the truth before they tell anything?

The actress is almost always pictured as afloat in money and jewels, flattered and worshipped, applauded, wine and supped and cared for—always in a boudoir, always with dozens of men at her feet, always with a French maid, a box of bon-bons and a poodle.

Actresses work as hard as shop-girls. If they make a lot of money, the life costs always close to what they make, or away over it. It's "draw your salary and give it to your dressmaker."

They get quite as much abuse and slander as they do flattery, and they know flattery too well to care a rap for it. They get "worshipped" now and then, but they know themselves too well not to put the worshipping down to lack of brains on the part of the worshipper.

Applause is business, and belongs to the part. It has a commercial value—it's an accepted endorsement of merit, whether or not merit evokes it,—and it may get her a raise. Also it's an outward and audible sign of popularity which secures her position more firmly. But she knows very soon how much it depends on chance and on a part, and it ceases to be incense to her.

She isn't wine and supped as often as she creeps home tired and hungry to solitary crackers and cheese; and when she is being wine and supped she is either feeling rather *en garde*, or else bored and stupid, and wishing herself home.

Cared for? oh, yes! Whenever she will, and those are the times when she is most vigilantly looking out for herself, so it isn't the comfort it might be.

She seldom has a real boudoir. If she has anything of the kind it's because she has to live up to her position, not because it makes her happier, and as for the men at her feet, whether it be none or a dozen or two dozen, it isn't much of a compliment. She remembers she is "an actress." She has known too many clever men not to have rather a contempt for men who are at people's feet. She knows herself too well not to have decidedly a contempt for men who go down at her feet, and if they do they are in the way and not amusing after all.

As for the maid, she is a necessity and an economy—not a luxury. And the poodle! The poodle is *not* always on hand and if he is he is the usual nuisance.

Why not tell the truth about us? It's all hard work. We are human beings like other people. We like each other and we hate each other. But, business is business and all that we do on the stage is "business"—hating or liking as we may.

That's the truth of it, romantic or not. Isn't it?

POLLY.

TO SARA BERNHARDT.

'Tis confidently said that you intend
To act the Virgin Mary on the stage;
Your highest reach of genius you lend,
And all your noblest faculties engage.

But after that, O, great tragédienne,
What loftier rôle can bring you greater fame?

But one remains within our mortal ken,
Which reverence forbids that we should name.

ALBERT EDMUND LANCASTER.

BREAD UPON THE WATERS.

For some time past when Tony Pastor has left his theatre to go home after the performance, he has been accosted on Fourteenth Street by a tramp, with the usual request of "a few cents for a night's lodgin'."

This tramp is a splendid specimen of his kind. His face is decorated with a beautiful shaggy beard of nondescript color; his hair offers a perpetual temptation to the small boy with bird-nesting inclinations; his small but bleary eyes peer out on either side of a bulbous nose which has an Autumn-leaf brilliancy of hue; he wears an alpaca coat decorated with the rich brown stains of copious beer-dregs and a thousand gutters; his trousers may be a trifle out of style, but owing to the well-defined whiskers quivering in the wintry blast around the bottoms they possess an indescribable charm of their own; his gnarled toes peep coquettishly through the windows of his uppers, and his general manner betokens gentle insistence, artistically blended with a captivating infusion of Bohemian insouciance. It is not strange, therefore, that Mr. Pastor has found it difficult to resist the nocturnal prayer of this interesting child of the pave, and has regularly handed over a few coppers on his demands.

One evening, not long ago, Mr. Pastor was walking up Irving Place with his wife, when his ragged pensioner hove in sight and bore straight down on him.

"Say, Tony," said he, with that delightful familiarity so often met with among the persons of his class, "will yer give a feller a few coppers to git sumpin' t' eat?"

Mr. Pastor's face took on a severe expression (one absolutely unknown to the hearers of his comic songs) and he addressed his interlocutor in cream-of-tartar accents (the same that he employs in lilting the words of the Mother-in-law):

"Don't you know any better than to accost me when I'm with a lady? Not a cent to-night!" and he cast a withering glance at the shivering wanderer, and started on. But the hirsute and well-ventilated one was not to be put off so easily. All the pride and chivalry in his shirtless bosom resented the imputation of rudeness and protested against the "cut."

"See here, Tony," he said, rejoining the indignant and retreating manager, "yer ain't goin' ter give the go-by ter an ol' fren' Wy, I knowed yer years ago. Yer uster give me a nickel now an' then, way back in '65 wen youse was down at de ol' stan', four-forty-four Broadway. Say, me an' you ain't goin' to part like dis. A cold night, too, an' me widout de price of a bed or a coffee-an'-sinker."

"Oh, give him something, Tony," said Mrs. Pastor, and her obedient husband went down into his trousers' pocket and Monsieur le Tramp went off happy, to invest in a night's supply of rotgut and red pepper—the favorite tupples of the more fastidious snipe.

The words of the beggar set Mr. Pastor a-thinking.

"The fellow's right," said he to Mrs. Pastor, "it is just twenty-five years ago that I began as a manager in this city. What was the date?—let me see—why, it was in March—the 21st."

"Then you must commemorate it with a special performance," said she, and forthwith Mr. Pastor began making arrangements for the grand anniversary show that is announced for the 21st of this month at his theatre, and which will undoubtedly mean a handsome profit for the most popular vaudeville manager in the world.

"That tramp gets a quarter from me every night now," said Mr. Pastor in speaking of the incident. "You know I'm a little bit superstitious, and I feel that he has a life claim on me that I won't ever dare to deny."

It is possible that the picturesque vagabond gambled on the probability that he would manage, in time, to benefit by the whole proceeds of Mr. Pastor's anniversary and that that was why he dropped into reminiscence on the occasion referred to.

Da. BUI, the comedy, the rights of which for this country have been secured by T. Henry French, is meeting with great favor in London. The Prince of Wales is said to have almost fallen into convulsions laughing at it, and after the performance he is reported to have sent for Fred Terry and complimented him on his acting. This is a powerful recommendation, it is presumed.

PROFESSIONAL DOINGS.

JOHN W. PALMONI has been engaged for the He, She, Him and Her company.

JOHN E. KELLER has been engaged to support Louis Aldrich in *The Editor*.

CHARLES S. DICKSON will appear in the production of *The Long Lane* at the Fourteenth Street Theatre, March 31.

J. B. HOLLIS, who has for several weeks past been obliged to remain idle on account of an attack of pneumonia, is himself again.

The Shakespeare Club of this city was incorporated at Albany last week. Its object is the study of Shakespeare and social enjoyment.

ELLIA LEUBRUE and J. W. SPEARS, managers of the New Memphis Theatre, have engaged desk room at Klaw and Erlanger's for the coming season.

J. R. SMITH has been engaged for one of the leading parts in *The Knights of Gylburn* to be produced in spectacular form for a run at Niblo's Garden on April 7.

MAJOR FORD is reported to have offered to give \$100,000 toward the building of Talmage's Tabernacle if he will guarantee to deliver 200 lectures during the next eighteen months.

WILLIAM REDMOND and Mrs. Thomas Barry will close their season in Chicago on March 16. They report that the season has been successful and has lasted thirty-two weeks.

FRANK NORCROSS received an offer to play in the production of *Master and Man* at the Grand Opera House next week, but was compelled to decline on account of his engagement with the Clara Morris company.

BRANCH O'BRIEN has been engaged as advance agent of Adele Payne's *Dead Heart* company, which opens its season at Troy on April 7. The piece will be presented at the People's Theatre in this city on April 28.

J. K. EMMET temporarily closed season at Poughkeepsie on last Saturday night. It is reported that Mr. Emmet's dates for five weeks ahead have been canceled, and that his wife's illness was partly the cause of his closing season.

CHARLES DANBY, the comedian of the London Gaiety Burlesque company, complained to the Brooklyn police last week of being robbed of a number of pieces of jewelry and some money by a young man named Maxey, whom he had befriended.

MAE MODJESKA appeared with Booth in Baltimore on last Monday night for the first time since she sprained her ankle on the stage of the Academy of Music, Brooklyn, three weeks ago. She played Ophelia, and was enthusiastically received.

H. COULTER BRINKER and Paul Cook, the actors who assaulted Duncan B. Harrison in Chicago, are held in that city awaiting trial. Mr. Harrison in the meanwhile closed his engagement at the Standard Theatre, Chicago, to good business on Saturday night, and has gone on the road.

PLANS were filed at the Building Bureau the other day, by Oscar Hammerstein, for his new Columbia Theatre, on One Hundred and Twenty-fourth Street, near Lexington Avenue. The estimated cost is \$150,000. Another building to be erected on an adjoining lot and comprising a store and office, is to cost \$80,000. Both buildings are to be ready next Autumn.

VIOLET MASCOFFE has closed her season with the C. O. D. company, after having received some decidedly flattering notices from the press, and on Monday night opened with the Nellie McHenry Greenroom Fun company, having been specially engaged by Manager Frank Maeder. According to a Utica, N. Y., interviewer, Miss Mascotte intends opening a school for skirt dancing on Broadway next season.

THE auction sale of seats for the first production of *The Gondoliers* by Francis Wilson, at the Broad Street Theatre, Philadelphia, this (Tuesday) evening, took place last Wednesday, the gross receipts being nearly \$3,500. With the regular prices of seats and the admissions added this will bring the amount played to, up to about \$5,000, which is probably the largest amount of money ever paid for a single comic opera performance in this country.

JENNIE KENNARK writes that she was discharged from Gabrielle Du Sauld's *Boodles* baby company at one hour's notice. Miss Kennark states that "the account of her troubles with Miss Du Sauld as published recently in the letter from the Nashville correspondent for *The Dramatic Mirror*, is correct in every particular. Miss Kennark was dismissed from Miss Du Sauld's company because her little son, who was playing a child's part in the piece, became ill and had to be sent home.

We have received a copy of "Gibb's Route and Reference Book of the United States and Canada." The volume contains the names and populations of the principal towns, with the most direct routes for reaching the same. There are fifty maps, ten of these are long distance routes, the balance being devoted to the various States and the Provinces of Ontario and Quebec. The compiler states in his preface that he has aimed to give every town of 2,500 population and over, and in some cases going below this number, taking commercial importance in preference to population. Upon each map is engraved from twenty-five to seventy-five cities and towns, varying according to size of State, and between each town will be found the distance and rate of fare plainly engraved upon the map. The population of the towns is given in the table of each State, and corresponding with these tables will be found a complete list of the best hotels with their respective rates. The work can be used to advantage by traveling managers and will save time, trouble and expense in booking companies throughout the country. Gibb Brothers and Moran, publishers, 57 Rose Street, New York. The price is five dollars.

LONDON NEWS AND GOSSIP.

LONDON, Feb. 20.

Yesterday being the first day of Lent the penitential season might fitly have been "inaugurated" with another of the dreary matinees from which we have of late suffered.

But we have had two of these inflictions since I last mailed you and so the engineers of these inventions of the Evil One for once in a way leaned to mercy's side and held their horrid hands. Perhaps they deemed that with H. J. Leslie and his familiar Levenston taking the chair and vice-chair respectively (O, tempers! O, Moses!) at the annual dinner of the Dramatic and Musical Sick Fund it would be straining a point to add fresh terrors to the celebration.

Taking our troubles in the order in which they came I may as well first tell you something of the play called *The Home Feud* which was tried at the Comedy last Friday afternoon and was found wanting in reason for existence so far at all events as an evening production is concerned.

The Home Feud is a three-act play by Walter Frith, who has given us some fairly good work, and may again if he steers clear of the absurdities into which he has this time been betrayed. But it would tax the ingenuity of a much older writer to achieve any good result with such an obviously artificial set of circumstances as Frith has here chosen. *The Home Feud* is absolutely built up and written round one of these utterly impossible adventuresses who have long been popular with minor writers for the stage.

Nowadays it is an easy matter for any one possessing even the rudiments of dramatic authorship, to obtain a commission from a star provided only that the author in the first place furnishes the said star with a *scenario*, showing that he or she is to have all the fat in the piece. I don't know whether Miss Gertrude Kingston commissioned Mr. Frith to write *The Home Feud* for her on these lines, but the result is exactly the same as if she had, and the pity is all the greater, because in his first act, Frith has developed a really fine situation.

Hargreaves, a rich young officer who had become blind owing to privations in the Sudan, is invalided home. Helen, daughter of the local organist, saves Hargreaves' life at imminent risk of her own, and nurses him until he is able to get about. Hargreaves then goes to Germany where skillful oculists restore his sight and he then hurries back to England to ask the girl whom he loves (without ever having seen) to be his bride. Louise (Helen's cousin) contrives to receive Hargreaves instead of Helen. He proposes, she accepts, and Helen is left lamenting. Louise's devilish arts, of course prevent the possibility of explanation.

Here was a pretty first act but after this the play went from bad to worse. All this time Louise had a luvin' husband waiting round the corner, a sort of aristocratic tramp of the kind which our first families eagerly export to colonial sheep-farms or Western ranches.

How Hargreaves marries Louise and how all concerned behave with the most utter imbecility whenever it suits the purposes of Louise and Mr. Frith that they are so to do would take too long to tell. It is enough to say that eventually, when the author has got his folks in such a tangle that the force of constructive folly can no further go, Louise endeavors (at three yards) to blow the top of her luvin' husband's head off, but misses, and he, objecting to such a way of settling the difficulty, snatches the revolver from her and lets her have one barrel thereof fair in the back. Whereupon she falls dead, and the curtain falls also.

The absurdities of the adventuress, described above, were rendered still more absurd by Miss Kingston's needless accentuation of their peculiarities. Because this young lady happened a few months back to make rather a hit in a part of this kind she has ever since been condemned to play nothing else, and with a result, destructive alike to her artistic method and the pieces in which it has been exploited. She has so much real ability that it is to be hoped she may soon mend her ways.

At the same theatre on Tuesday afternoon two new pieces were trotted out for the delectation of their authors' friends and the mystification of critics.

The first was a comedieta called *Tabitha's Courtship*, written by Eva and Florence Bright, an inoffensive bit of balderdash, the humor of which consisted of a foolish widower and a vain spinster being made to fall in love with each other against their will, and the lady's pet poodle, Coquette, and the gentleman's pet tigress-cub, Cleopatra, being mistaken for human beings of the feminine gender.

If there was not much wit in this there was at least brevity, so no more on that head. But there followed an inanity in four acts to which harder measure must be meted out.

This was a new comedy-drama entitled *Quicksands*, adapted from Mrs. Lovett Cameron's novel, "A Devout Lover," by Charlotte E. Moreland. I have not read Mrs. Cameron's book and therefore can only judge *Quicksands* as a piece of stage-craft. Taken at that valuation it is as fine a specimen of how-not-to-do-it as I have lately witnessed—which is rather a high trial.

Rose is the wife of a clerk in "the great house of Dane and Tricket"—a firm whose greatness is very much insisted on by the author, but is somehow or other never in any way apparent in its representatives as placed by her on the stage. Rose's husband, having got away with some of the great house's funds, is supposed to have been killed in a railway accident en route, instead of which he was only left for dead, and having in the process gone wrong in his upper story has since then been secretly kept in a cupboard or somewhere by his father and his wife in order, of course, to evade the penalty of the law.

Meanwhile, Geoffrey, son of Dane of the great house aforesaid, has fallen in love with Rose, and she with him, much to her own distress of mind. Geoffrey would marry Rose if she would consent, but she will not. Old Dane desires Geoffrey to marry Angel, daughter to his partner Halliday.

Strange to say, there is nary Tricket in the great house aforesaid—no partner of that name that is. There is a villainous young clerk called Albert Tricket whom I infer to have been an illegitimate son of old Dane, though the author on this, as sooth to say on many other points, is not quite clear. Albert desires to marry Dulcie, sister to Angel. Angel loves a supercilious dude by the name of Lessiter, who in turn professes to love Dulcie, who is betrothed to a chucklehead named Faulkner.

All concerned slop around aimlessly for awhile until Geoffrey has married Angel and the supposed widow Rose has given up the gay green gown in which she first appeared and attired herself in a customary suit of solemn black. Old Dane has squared the wicked Albert with a big cheque and an appointment as manager of the great house's branch "in South America," which old Dane (whose education seems to have been neglected), describes as "the Antipodes."

Trouble now ensues between Angel and Geoffrey. Angel has the toothache and Geoffrey is much concerned as to Rose's welfare. Rose is in trouble and wires to Geoffrey to come to her at once. Naturally Angel receives the telegram and goes instead. Rose's trouble is that her husband has escaped from his cupboard and is cavorting around with a revolver. Rose's explanation instantly satisfies Angel and they swear eternal friendship. Whereupon Rose's husband rushes in, and, apparently taking Angel for a policeman, fires at her, but with the uncertainty of aim peculiar to the insane hits Rose instead, although as a matter of fact Rose was standing some distance from the line of fire. Rose, however, dies all the same, and the curtain descends to the heartfelt joy of all in front.

What became of the other characters the Lord only knows. I don't know, and what is more, I don't care.

Miss Charlotte Morland had cast herself for Angel and, apart from certain angularities, played the part better than she had written it. Miss Florence Bright, who was partly responsible for *Tabitha's Courtship*, made a lively little Dulcie. Miss Robins was an intense Rose. Lawrence Cautley played Geoffrey with commendable freedom from exaggeration. I shouldn't like to say what I think of the rest and if I did say it, I'm sure they wouldn't.

While I am writing, the advocates of the eight-hours movement are in full blast with their schemes for the amelioration of the workingman's condition. The workingman gets all the fat nowadays. Why doesn't some one bring in a bill for the abolition of matinees? That's what I want to know.

The three-cornered management of the Royalty Theatre—Arthur Roberts, Augustus Harris and Henry Watkin—has soon petered out, *Tra-la-la Tosca* having proved an even greater failure than the gruesome play which it burlesqued and which is to be withdrawn from the Garrick to-morrow night, to make room for Grundy's new comedy, *A Pair of Spectacles*, on Saturday.

The Royalty triumvirate was indeed a most ill-omened combination from the outset. I understand that two of the triumvirs—Roberts and Harris, to wit—came to blows at the finish. It seems that Harris stuck up a "notice" without consulting his partners, whereupon Roberts stuck up another, traversing Harris' statements. Harris then tore Roberts' notice down, and Roberts without more ado hit Harris on the nose.

It is rumored that the Pelican Club, of which body the belligerent triumvirs are members, contemplates arranging a match between them under Queensbury rules, for a suitable trophy. It must of course be a catch-weight affair. Harris would probably tip the beam at 14 stone or nearly two hundred pounds—

unless you sunk the odd, which would of course make an important difference. Roberts is quite 50 pounds lighter.

The result of all this thushness so far, is that Roberts will probably return pro tem to his early love—meaning the music halls. Starting haply at the Empire after this he will, it is thought go on tour again, but upon this point nothing appears to be even appropriately settled.

Meanwhile Harris and little Watkin will combine, either for a touring burlesque-spectacular or to carry on the Royalty a little longer. The burlesque said to be chosen is a previous Royalty failure called *Venus*, written by A. Harris himself in collaboration with Edward Rose. It is stated that this burlesque (in which, on its production eleven years ago, Alma Stanley played Adonis, and Edith Blande, *Proserpine*) is to be written up to date by W. Yardley—newly returned to these shores. What becomes of Rose in this connection is not stated.

Les Cloches de Corneville, a comic opera so long popular in England, and also (under various other names) in America, turned up again in London on Monday and put in an appearance at the Opera Comique, which has been hired for the purpose by Mr. H. Gettus Lonsdale, some time a touring manager.

The opera has been well provided for in the matter of scenery and supers. This is more than can be said for its principal exponents. The only people who scored were Shiel Barry, the original London Miser, and Charles Ashford, the original ditto Gobo. Barry has played his part over 3,000 times, and may therefore be supposed to know something about it.

The new manager took upon himself the character of the Marquis, and drawled his words like a dude-preacher. This not unnaturally drew down upon him the guying of the "gods," who after every sentence he spoke exclaimed, "Deah me!" "Deah! Deah!" and so forth.

The good old farce of handing big baskets of flowers over the orchestra to the leading lady (who can sing but can't act) restored the good humor of the gallery, and Lonsdale was let off somewhat.

The Hebrew syndicate, which under the direction of F. Horner now runs Toole's Theatre, put on a one-act blank-verse piece there last Friday night in front of *The Bungalow*. The name of this play is *Isalda*, and the verse is very blank indeed, but it has to be recorded in its favor that a large majority of the lines can be easily scanned, and that there is scarce one of them that has not been measured off into the accurate ten syllables imperatively demanded by tradition.

I may mention that the measurer in question was F. Horner himself, who was also responsible for the adaptation of *The Bungalow*. There must indeed be joy in Judea over this new great literary light which has lately arisen among the Chosen.

There are, I doubt not, many English players now in America who must have known Edgar Newbound, who after a good deal of excellent work at the West End, immigrated to the Britannia Theatre in Hoxton, where for fourteen or fifteen years he put in a tremendous lot of work, both in acting and adapting. Well, I am sorry to say that Newbound (who was always steady and saving even out of such small salary as the Britannia, perforce, pays) has fallen into distress by reason of long illness, which has swallowed up all his little savings.

I take the liberty of drawing attention to this case, in *THE MIRROR*, friend Fiske, with the hope that some on your side who knew (which would include respected) poor Newbound, may send across their mite towards a fund now being raised in aid of the suffering actor. Subscriptions may be sent to the Stage office, London, either to Algernon Syms, who is hon. Secretary, or to the Stage's editor, Charles L. Carson, who is Chairman of the Committee.

There has been some dissension on this side regarding Mark Twain's *Prince and Pauper*. It appears that the dramatization thereof recently tried in our city, was speedily bought up by Mrs. Oscar Beringer for her little daughter Vera, who was the original real Little Lord Fauntleroy in our city. Presently, however, it was set forth that Joseph Hutton had arranged with Mark for the play for his (Joe's) daughter Bessie. I may tell, however, that it is all but settled that Mrs. Beringer will hold on to her deal and produce the play at some Gaiety matinees on or about Easter Monday.

Toole and company started for Australia last Saturday after a lot of heavy grubbing at banquets. Toole is sure to be popular at the Antipodes.

Mrs. Frank Wyatt (Miss Violet McInoth) and Mrs. Charles Glenney both produced successful infants last week—a boy and girl respectively.

Mrs. Langtry, now convalescent, promises to start business at the St. James on Monday.

NOTES AND QUERIES.

Where can I obtain a copy of Miss Fanny Rice's "Lullaby," dedicated to Lillian Russell's baby? C. G., Corinth, Miss.

From William A. Pond & Co., 25 Union Square, New York City.

To decide a bet, will you kindly ascertain and let me know, at your convenience, if William T. Carleton ever took the part of either of the two thieves in the popular opera *Erminie*? ALEX. MALENBOSSE, Council Bluffs, Ia.

Mr. Carleton never acted either part to our knowledge.

Will you kindly tell me the date of the death of Edwin Forrest and the date of his last appearance on the stage? R. SARMORA, Elizabeth, N. J.

He died in Philadelphia on Dec. 12, 1872. His last stage appearance was in Richelieu, on April 3, 1872, at the Globe Theatre, but he subsequently gave readings from Shakespeare in several large cities. The last of these readings occurred at Boston on Dec. 7, 1872.

Please inform me whether Mark Twain's "Prince and Pauper" has been dramatized and where it may be obtained. L. L., Rye, N. Y.

It was dramatized by Abby Sage Richardson, and produced last month at the Broadway Theatre, New York, where the piece is still running.

Please inform me whether Blind Tom, the musician, is dead. J. P. N., Springfield, Ill.

We have not heard of his joining the silent majority.

Will you kindly give me the address of some house where I can get some of the popular comic operas with notes, stage directions, etc., and oblige. J. K. Q., Marshall, Tex.

Samuel French & Son, 28 West Twenty Third Street, New York City, or William A. Pond & Company.

About what is the license of opera houses and public halls in New York? W. L., North Platte, Neb.

The regular theatrical license in New York city is \$500 a year.

Kindly state in the next issue of *THE MIRROR* whether Nat C. Goodwin, the comedian, did at one time play a part in *Mestayer's We, Us & Co?* F. W. URBANS, Fort Wayne, Ind.

He did not. I write that I may learn through the agency of your Notes and Queries department, what redress there is for a person whose name is deliberately used on programmes by a manager, when the person, whose name is used, never gave the least encouragement to the manager, and in fact gave a decided negative as to becoming a member of the company in question. C. B. NASHUA, N. H.

You can either apply for an injunction to prevent the manager from unlawfully using your name, or bring a suit for damages against the manager after the performance on the ground of fraudulent representation and injury to your professional reputation. Probably the simplest remedy would be to send a communication to the local papers and *THE DRAMATIC MIRROR* exposing the manager and disavowing any connection with his company.

The late Daniel Leason has left property at the City Hotel, Providence, R. I., that his friends or relatives might like to get. If, by chance, you can give their address, you might confer a favor on me and them.—CITY HOTEL COMPANY, per Curtis Judson.

His widow, Mrs. Daniel Leason, resides at 177 West Ninety-fourth Street, New York city.

Did *The Country Girl* have a run of one week or more during the season of 1888-89 at Daly's Theatre, this city?

H. O. R., New York.

The Country Girl was performed at Daly's on Feb. 6, 1884, and had twenty-nine representations. The comedy was again revived there on Feb. 28, 1885, for three performances. In 1889, *A Country Girl* and *A Woman's Wont* were played at Daly's on Jan. 29 (seventh subscription night), and during the present year these two plays were presented on Feb. 11, at the same house, as the tenth subscription performance.

Will you kindly inform me, at your convenience, as to whether Booth and Davenport acted together during 1871 and 1872 at Booth's Theatre? ALONZO ROTHSCHILD, New York city.

During the years you mention E. L. Davenport was the manager of the Chestnut Street Theatre, Philadelphia. So far as we know, the only time he played with Edwin Booth was on the occasion of a benefit given to H. C. Jarrett at Wallack's old theatre on April 12, 1858, when Mr. Davenport personated Othello, with Mr. Booth as Iago, A. H. Davenport as Cassio, Mrs. Hoey as Desdemona, and Mrs. J. H. Allen as Emilia.

When did George Vandenhoff make his first appearance on the American stage?

ISQUIER, Orange, N. J.

On Sept. 21, 1842, in the role of Hamlet, at the Park Theatre.

Will *THE MIRROR* mention in next week's paper when the theatrical season of 1889 and 1890 is generally supposed to end, and thereby oblige. AN OLD READER.

The theatrical season is usually considered to begin about Sept. 1 and end about June 1 of the ensuing year.

INTERESTING COMMUNICATIONS.

MORE ABOUT IT.

PHILADELPHIA, March 1, 1890.

To the Editor of The Dramatic Mirror:

Sir.—I have been greatly surprised at finding myself accused by your two correspondents of misrepresenting the meaning of the "single tax." Having been an editor for thirty years, and not only a reader, but a student of all the leading works in political and social economy, I naturally read "Progress and Poverty" when it was first published. I also read various articles by Mr. George on the subject. My conclusion was, that Mr. George was a well-meaning man, with tolerably correct ideas of the evils that afflict society; but that his vaunted remedy of "a single tax on land," was about the greatest piece of nonsense that a fluent but superficial thinker had ever proclaimed to the world.

Now, if "a single tax on land" does not mean that there ought to be only a single tax, and that levied upon the land, what does it mean? Using the phrases "land values" or "site values" does not alter the matter a particle. If I have misrepresented Mr. George's meaning, why did not Mr. Garland or Mr. Herne inform your readers as to what he really does mean? Is it possible that they are urging the adoption of a policy which they have not even considered enough to understand?

I freely admit the existence of great evils and suffering in society, but that is not the question. The question is, Will a "single tax on land" or on "land values" or "site values"—they all mean the same thing—operate as a great cure-all pill, which society has only to swallow and be restored to happiness and perfect health?

I take the ground that there is no such pill, nor ever will be. The cure of our social evils must be wrought out by the gradual growth of numerous measures in accordance therewith. There is no short and easy road to Paradise, either for men or nations. The only thing easy is the descent to death and hell. As that wise people, the Romans, said: "*Facilis est descensus Avernæ*."

But Mr. George's "single-tax," so far from being the great remedy he seems to imagine, would be productive of almost infinite additional mischief. The farmers in many States are already complaining that their farms are falling in value; and if Mr. George's scheme were carried out, it would plunge whole communities into ruin. They can hardly pay the taxes they now have, and Mr. George comes along with a "benevolent" plan to increase them tenfold! For this matter of civilization is an expensive affair, and taxation cannot be made light or heavy at pleasure. Undoubtedly he would succeed in "taxing all the value out of the farmers' lands"; but when they give them up in despair, who else will find it profitable to take them? Where they, with their trained habits of industry, skill and economy cannot succeed, the poor of the great cities would starve to death.

I do not wish to multiply words. If those of your readers who have read the articles of Mr. Garland and Mr. Herne, will simply read over the two articles of mine in previous numbers, they will see that the positions taken in them have not been overthrown in the least. And as to my not comprehending what Mr. George really means, I think they will acknowledge that I understand him much better than my critics do.

Respectfully, HENRY PETERSON.

ANOTHER SINGLE-TAX MAN.

STREATOR, Ill., Feb. 24, 1890.

To the Editor of The Dramatic Mirror:

Sir.—Perhaps a few words from a local manager's point of view on the "Depression of Business" controversy may be of interest. My books reveal the following facts: During the season of 1888-9, up to Feb. 17, I had played thirty-three attractions to average receipts of \$64.50. For the corresponding period this season I have played but twenty-two attractions to average receipts of \$65.16. Had I not been rigorous in the selection and limitation of the number of attractions, even to the extent of offending managers by refusing to book, the result would have been disastrous. Now, what are the causes that led to shutting out one-third of the number of companies that played here last year, and reduced the average receipts of those that came ten dollars per night?

In this case they are obvious. Streator is primarily a coal mining town. By reason of labor troubles, depression in general business and the warm winter, the amount of coal mined and money earned by miners has only been one-half to two-thirds of what it was last year. Mercantile business has suffered in direct ratio with the mining industry, and theatrical patronage, being dependent on both, has suffered in similar proportion.

I fully agree with THE MIRROR's position that had performances do more to injure theatrical business than any other specific evil directly within its own control. No failure is so disastrous as a failure to please an audience which has paid its money for the express purpose of being pleased. But the finest attainable performances will not draw money from empty pockets. I have had a better average of attractions this year than ever before, because of a wider range to choose from, with the results as stated.

Now to the point: Actors are not a guild separate and apart from the struggling mass of humanity. In this country they do not derive their pay from government subsidies nor for catering to the exclusive tastes of aristocracy or the luxurious rich. Their interests are interwoven with those of the common people, and together they must sink or swim. If these mutterings which fill the air have any significance—if it be true that we are hastening with accelerated pace toward the economic conditions that obtain in the old world, why should not the actor, if he be a man and a citizen, stretch forth his hand

and endeavor to arrest our progress toward a common disaster? His opportunities are greater than most others. He has more time to read and think than most craftsmen. His position makes freedom of thought and expression easy to him. His facilities for propaganda are unequalled. He can do a great work if he is willing and knows how.

Whether the single-tax system be the panacea or not that its adherents claim, its importance is too great to be disposed of by passing ridicule. It has passed the stage where it can be pooh-poohed away. Certainly it would seem that an economic doctor who assumes to be as expert enough to denounce the new school as "quackery," should know enough of the "dismal science" to understand the application of its fundamental principles. One of the corner stones of orthodox political economy is Ricardo's Law of Rent. If Mr. Peterson comprehended it, he would not glibly so glibly about the oppression of the poor agriculturist by taxing the rental value of his land. He would then know that land has no rental value, in an economic sense, until it has returned to the cultivator the current rate of wages for his labor and current interest on his capital (i. e., tools and improvements). When he has been thus paid, if anything remains, that is rent, and this the single-taxer proposes to take for the common benefit. Is this so very enormous?

But Mr. Peterson is horrified at the thought that the bloated capitalist will escape taxation and thus be benefited at the expense of the laborer. In this he betrays his ignorance of another prime law of political economy, the law of the reward of capital. If the burden of taxation be lifted from capital it will accept a smaller reward for doing its share in the work of production. Our government understood this when it refused to tax its own obligations. It knew it could float untaxed bonds at a lower rate of interest than it could tax bearing bonds.

Under our present system the gross production of wealth is divided between the laborer, the capitalist and the landlord, the latter getting a constantly increasing share, corresponding to the growth of the population. If the George scheme could be made effective in practice it would eliminate the landlord from the distribution and divide up the gross production between the laborer and capitalist.

The magnitude of the landlord's share is not to be estimated by the meagre returns from agricultural lands but from the colossal values of mineral properties, railroad rights-of-way and city sites. It is a fair assumption that the land on which the city of New York stands is as valuable as the buildings that stand on it, and that therefore half of its income, outside of trade, manufactures and personal services, is properly, economic rent, which is earned by no effort of its possessor. And so throughout the United States.

Let Mr. Herne be undaunted. I, for one, admire his efforts to persuade his fellow-craftsmen to engage in the great battle of life, shoulder to shoulder with the honest bread-winners in other pursuits.

Respectfully, J. E. WILLIAMS.

MR. ARCHER AS A PLAYWRIGHT.

BOSTON, Feb. 27, 1890.

To the Editor of The Dramatic Mirror:

Sir.—I think that Mr. Stephen Pike, in the admirable article which he contributed to the last number of THE DRAMATIC MIRROR, has done Mr. William Archer an unintentional injustice in stating that he "adapts Ibsen, and having adapted him, declares him to be a great dramatist."

Mr. Archer wrote a very careful and accurate translation of *Et Dukkehjem* (A Doll's House) and this was recently played in London for a few weeks; but he did this chiefly to introduce the Norwegian dramatist to the English reading public, and is, therefore, not to be numbered among those critics who write regularly for the stage. Mr. Archer's attention was called to Ibsen several years ago, and he naturally thinks highly of his work, as discoverers of foreign talent are apt to think.

It is hardly fair, however, to class him with "playwriting critics." Faithfully yours, EDWARD FELLER.

THE SHAKESPEAREAN TRAFFIC.

LOWELL, Mass., Feb. 22, 1890.

To the Editor of The Dramatic Mirror:

Sir.—Mr. Alfred Ayres, in his article "Does Shakespeare Pay?" is as provincial in his arguments as only you New Yorkers can be. To assume that Shakespeare's plays, if properly rendered, will almost surely bring in large returns and profits, is well enough for large communities, where there are people enough with taste and discrimination to make this possible; but what of the smaller cities, where the critical are few in number, and the advertising agent is more potent than good reader, good actor, or great author? Your able manager alone can make performances of the classic drama hold their own against the attractions offered by the powerful (?) dramas of the day, with their real ships and horses, French frigates and burglars, faking prize-fights and swimming women (everything real but the men, women and incidents) in the majority of the cities of this great country of ours.

At the beginning of the present season I attended a performance of *As You Like It*, given by a company led, on the bills, by a young woman who was endorsed in the early days of her career by an eminent authority on—well, not exactly theology—because she had never studied elocution. That she had never studied elocution, still less the art of acting, was very apparent from her performance of *Rosalind*—an utter failure to grasp the character or the meaning of the lines being its most prominent feature. Yet, because she did not tear or swear, I have been told how sweet she is; and in many cities, even in critical Boston, her business has been very large, the critics have been kind, and her

manager has been equally busy in attending to his profits and guarding her from wicked newspaper men and members of her own profession and company. To be sure, New York "would have none"—an endorsement of Mr. Ayres' views.

Another case: A well-known female star, whose sole claim to distinction is that she is a star, and whose sole claim to being a star is that a shrewd manager thought it would pay to make her one. Her impersonations are models of fuss and fury, signifying nothing; her readings and business as false as her pronunciation. Yet, though an elaborate and costly production of *Romeo and Juliet* in New York succeeded only in sinking the money that was put into it, she goes on, year after year, the country over, but in these New England cities particularly, playing to large audiences, making money and arousing much enthusiasm. That these things, in either of the cases I have mentioned, can go on for many years longer, I do not believe—another endorsement of Mr. Ayres' views, if they do fall to their proper level.

I could wish that Mr. Ayres had devoted some of his space to these crying evils—of which he is fully cognizant—instead, perhaps, of attacking the status of an actor whom even he must admire for his naturalness and good taste in his professional work, and his absence of parade and pretension in his private life.

Yours very truly, GEORGE REARDON.

WANTED: A PARAGON.

ST. JOHN, N. B., Feb. 24, 1890.

To the Editor of The Dramatic Mirror:

Sir.—A reading of Mr. Ayres' article, "Does Shakespeare Pay?" in your issue of 22d inst., convinces me that the author is either a confirmed pessimist or else has an idea of producing a Shakespearean piece according to his own ideas, and were that piece to be *The Merchant of Venice*, the Shylock would, of course, be in such hands and receive such a representation that failure and it could not be spoken in the same breath.

The fiasco at Mr. Edwin Booth is entirely uncalculated for and utterly beneath a man of Mr. Ayres' intellectual attainments. How many of the thousands who have heard the great actor will agree with Mr. Ayres when he says, "Our foremost tragedian is not a tragedian of the first class?" I venture to say that were it possible to resurrect Betterton, that his Hamlet would be laughed to scorn in this age, and no one would, for a moment, think of saying that his conception was anywhere near as fine as Booth's.

Mr. Ayres wants a paragon; he wants a man who shall be perfect, and as we have not got and cannot get such beings, we must just rub along with what we have, and content ourselves with the poor representation of the Great Master's plays as are given us by Booth, Modjeska, Marie Wainwright, Mansfield, and a few other apprentices in the players' art.

Yours truly, DUNCAN C. ROBERTSON.

ALFRED AYRES ON SIDNEY WOOLLETT.

NEW YORK, March 3, 1890.

To the Editor of The Dramatic Mirror:

Sir.—Two of your correspondents have lately given us their opinions of the public reader Mr. Sidney Woollett. The one talks about Mr. Woollett's "beautiful" talent, while the other insists that he has no talent at all.

Now I, too, have heard Mr. Woollett read, and if my opinion in such matters be worth half as much as I think it, then Mr. Woollett, as a reader, has little, very little, to recommend him. I fail to discover in him any acquaintance with the art of delivery whatever. He seems to have facility in memorizing, but there an end. And even herein he is exceedingly inaccurate. Mr. Woollett's reading may satisfy an audience of petticoated *litt-d-dahs*, but it will always signally fail to satisfy those that have a sufficient knowledge of the reader's art to judge intelligently.

It's only now and then that we meet with a person whose opinion of a reader is worth a syllable. Your correspondent who talks about Mr. Woollett's "beautiful" talent has convinced me that he is not one of the Now-and-Thens.

Respectfully, ALFRED AYRES.

ORIGIN OF A NOBLE BROTHER.

NEW YORK, Feb. 27, 1890.

To the Editor of The Dramatic Mirror:

Sir.—Just reading in your London letter the plot of the play, *A Noble Brother*, of which W. J. Summers claims the authorship. I feel it only just to the real author or adaptor to tell you what I know of the same.

You will find hundreds here in America who will recognize it as a very bad version of the *Inchavogue*, known also under the name of *Under Two Flags* and *Trodden Down*.

Hoping you will not consider me as a meddling, for I only do what I think is just in writing this letter, I remain, your truly,

A PIONEER AUTHOR.

A MELANGE FROM THE HUB.

BOSTON, Mass., March 1, 1890.

To the Editor of The Dramatic Mirror:

Sir.—I have always felt a profound interest in your distinguished journal, and await its weekly advent with anxious anticipation. It is my criterion.

"Eclairage" letters have interested and perplexed me. I approve of her good advice in the matter of books and her theory of self-education. The United States to-day stands pre-eminent in this respect, and there is no reason why any one should be devoid of a possible education, and then books are so cheap and public libraries so common. "Cultured Boston," however, rejoices in the possession of an inferno. The library is of a Sunday-school order, and into this inferno are consigned the naughty Zola, Decamerons, Heptamerons, Ouida, etc. Witness how admirably the line of demarcation is drawn. We can read, for example, Alfred de Musset in French, who to my thinking is viler than Lord Byron ever dared to be, and who stole

Byron's amorous style, *mot-d-mot*. Again, we have the privilege of reading the Elizabethan dramatists and many prior to that age; also the number of plays which are supposed to have been written by William Shakespeare, and which are not classified in the original number of his works. I need only to refer to one, "*The Birth of Merlin*." What can be viler?

"Eclairage" makes three positive assertions; to wit: "Johnson was miserable. Goethe, if he had any conscience left, must have been a most uncomfortable creature. Poe was wretched."

Mademoiselle Caprice errs. With all due respect, I say she wrongs three grand, omnipotent masters—*Nous verrons*.

Johnson suffered from the King's Evil, but he was never miserable. Before he died he was assured that he would be buried in Westminster Abbey. How could he have been miserable with such a distinguished coterie of friends, including Goldsmith, Garrick, Sir Joshua Reynolds, Burke, Hecator, Taylor, and many others too numerous to mention. He had a pension. An eminent author says of him, "He was rich in his friendships." How, then, could he have been miserable?

Goethe claimed to have reached "the calm," that millennium within man which is the ascendancy over the empire of the soul.

Poe was not wretched. Alas! he was, on the contrary, most unfortunate. Why use harsh adjectives?

May the dust lie lightly over their graves! The three greatest poets of England—I mean Byron, Shelley and Keats—have not even a bust in Westminster Abbey.

"Eclairage" in referring to the influence of the master mind, says: "Doesn't Robert Elsmere want you all to be good? Doesn't Edgar Saltus make you not care about being bad?"

I'm sure the last question is a direct insinuation which Mr. Saltus would immediately refute. Anyone who possesses reason and sufficient caution, and who is able to command impulse and inclination can easily master folly and precipitation; therefore there is no reason for one to go astray. Opportunity does not make the thief; it is weakness in judgment—the lack of discrimination and the want of caution.

Again "Eclairage" quotes as follows: "Mr. Saltus says 'Life is a howling farce.'" Why does not "Eclairage" charge Mr. Saltus with plagiarism? The sentiment is not original with him. If my memory serves me aright I believe that the poet Gay's epitaph in Westminster Abbey reads thus (I quote from memory):

The world's a farce, and all things show it;
I thought so once, but now I know it."

The essays in your "new departure" are capital, explicit and skilful. I hope the day is not far remote when there will be a theatre in New York City which will be owned and controlled by the Actors' Fund. It would give employment to actors who were disengaged, and I fancy plays could be produced with better results and better people than the majority of productions which are composed of a star—an actor "featured"—and a number of nondescript blanks in existence. It seems to be either *artiste* or *cabotin*.

Very sincerely yours, F. NOË DE VARENE Y MONTEZ.

REFLECTIONS.

JAMES A. HERNE writes: "THE MIRROR's types made me say in my letter—last paragraph, first column—'war and man.' I said, or meant to say, 'man, and man alone,' which is altogether different."

Mrs. J. H. RYLAND (Marie Barnum) has been offered the part of Jill in *King Cole*. She is celebrated on the English stage as a singer, dancer and sketch actress. She came to this country but a short time ago.

Mrs. HARRIET WEBB, reader and teacher of elocution and dramatic art, has opened her season of Lenten Readings at the Van Norman Institute, Central Park. Next Monday the works of Robert Browning will form the subject.

FRANK LANDER, who has been with Rose Coghlan for two seasons, has received some flattering notices for his acting as Ernest Vane in *Masks and Faces*, Charles Courtley in *London Assurance* and Gaston Marcelle in *Jocelyn*.

E. A. McFARLAND, manager of the The Old Homestead, has secured the World's Fair dates at McVicker's Theatre, Chicago, for Deanna Thompson, who will play a season of forty weeks there, beginning on March 1, 1892.

IDA SOLIER, according to the accounts that reach us, acquitted herself in a highly creditable manner in the parts assigned her at the great Shakespeare-Bandmann festival of which, if report speak truth, the East heard more than the West said.

An English dramatic paper advertises for an editor who must possess "consummate ability, elegant and polished style, cultured taste, and critical acumen." He must also be "vigorous, but not scurrilous; graceful and lively, but without vulgarity."

GUS WILLIAMS is said to have made quite a hit when he appeared with Herrmann's Transatlantic Vaudeville in Cincinnati last month. On the return engagement, March 10, he will sing for the first time in that city "Up Goes Guggenheimer."

H. T. WILSON, who acted as agent for the Victoria Vokes company this season, is very ill at Mason, N. H., with pneumonia. Dr. T. Russell writes that unless unfavorable symptoms set in within the next twenty-four hours he will consider him out of danger.

In opposition to Mr. Melhado's statements in regard to the closing of the Bootles' Baby company season, it is stated by one of the members of the company that Miss Du Sauld called her organization together and offered to play the last week if they would accept half pay for it. This they refused to do, and closed in consequence. It is also charged that the company had been playing of late in Kate Claxton's own territory.

THE AMATEUR STAGE.

THE GILBERT IN CHAMPAGNE AND OYSTERS.

The Gilbert Dramatic Society gave a performance of the mirth-infusing comedy, *Champagne and Oysters*, at the Brooklyn Academy of Music last Monday evening in aid of the Long Island Council. The piece was admirably presented, the extremely ludicrous situations and the terse dialogue being sustained with consummate skill. But few hitches were apparent and many individual hits were achieved. William T. Harris, Jr., infused a fine sense of humor into the role of the cunning old Sexton, Herring, and, indeed, presented an excellent character sketch. Libbie Healey brought all her winsomeness into play as Clara Barking, and gave a most spirited and finished performance. Alice Shepard portrayed Georgia Graham in a quiet, easy style, and Hattie F. Nefflin, although a little too pronounced at times, proved an amusing Irish servant as Bridget Sampson. Adam Dove gave an animated performance of Richard Melville, and C. T. Catlin as the staid old Thornbuck was dignified and highly pleasing. John Billings made a favorable impression as the Rev. Sir Godfrey Graham and W. Hopkins, as Billy Wessel, and Belle Ouchterloney as Mlle. Victorine acquitted themselves admirably.

AMATEUR WEEK AT THE CRITERION.

Last week was "amateur week" at the Brooklyn Criterion Theatre and the cosy little house was filled each evening. Monday The five principal societies combined in a testimonial to Ada Woodruff, a popular member of the Amaranth.

The entertainment opened with the comedy, *A Spoiled Child*, written for the occasion by the beneficiary. It is a cleverly constructed piece and met with hearty approval. It has two characters and these were happily portrayed by Mrs. Woodruff and her little daughter Lottie. Gilbert's *Engaged* followed, the cast being composed of the leading amateurs from the different clubs, and the result was a fine performance. Percy G. Williams' delineation of Cheviot Hill was extremely humorous. Nellie Yale Nelson found Belinda Terreher a congenial character. Lizzie Wallace made an admirable Maggie, but she occasionally lost her dialect, which at other times was almost perfect. Albert Meafay proved equal to Angus Macalister, while Alfred Young made an interesting Major McGillicuddy.

The Lyceum Society treated their friends to a double bill on Tuesday evening—*Tears*, a one-act piece, and *A Glimpse of Paradise*, a three-act comedy. *Tears* received a very indifferent interpretation, but the other piece somewhat atoned for it. Adolphus Dove was faithfully presented by H. C. Edwards, whose humor was genuine and infectious. George M. Ness was scarcely an ideal Henri Beaudesert. Had C. F. Nicholson infused more life into Frank Bellamy he would have achieved considerable success. Alice Butcher gave a well-drawn character sketch of Euphemia, and Hortense Booth presented Laura Bellamy delightfully.

The Florence Society on Thursday evening presented Gilbert's comedy, *The Wedding March*. John W. Noble played old Uncle Bopoddy with a fine sense of humor, and William Dinsemore created much merriment as Poppytop. Lillie Smith made a winsome little Anna Poppytop, and Mamie Cole a quaint Leonora Bunthunder.

The Melpomene closed the amateur week with a representation of *The Danites*. This is a heavy play for amateurs to undertake. Some of the characters are the reverse of conventional and require people of undoubted ability to successfully handle them. The Melpomene's performance lacked spirit and smoothness. Ella G. Greene's Billy Piper was instinct with the true dramatic spirit. Thomas T. Hayden made a heroic Sandy, but he was not familiar with his lines. W. P. Macfarlane's Chinaman was capital. James Van Dyk was scarcely adequate to the Parson, but his interpretation was not without some good points. Maria Lamb invested the Widow Brown with a pleasing air, a sweet voice and a winning presence. Minnie C. Bowen drew a faithful sketch of Bunker Hill, while Edith Elwood successfully portrayed Captain Tommy. E. O. Jacobsen and C. T. Catlin deserve mention for artistic work.

THE AUTOCRATS.

The Autocrats, an amateur dramatic club, composed of many prominent New York Hebrews, gave a performance last Saturday evening at Turnverein Opera House. A three-act comedy called *Folly*, which was adapted for the society by E. M. Stern, an embryo author, was produced. The cast, of course, was composed of novices, but their work generally bespoke earnestness and care. The piece ran smoothly and was thoroughly appreciated. In a cast like this it is scarcely necessary to mention individuals, but a special word of praise is due S. Gross as Nathaniel and Annie Tischler as Kitty Grey for their clever handling of these characters. The complete cast was: Nathaniel Grey, S. Gross; Ernest Gerard, D. C. Myers; Robert Steele, B. M. Engelhard; Dick Danvers, S. J. Marks; Gen. Philander Bluster, E. M. Stern; Monsieur Manteau, A. M. Nahon; Douglas, A. Oestrich; Kitty Grey, Annie Tischler; Mrs. Klymer, Nina G. Goldbacher; Miss Angelina Candor, Rose Bernstein; Martha, Miss Minnie Bond; Little Elsie, Bertie Madison.

NOTES.

The Dramatic Club of the College of the City of New York will give a performance at the Berkeley Lyceum on March 28 and 29. Turned Up and a one-act travesty on Little Lord Fauntleroy will be presented.

Richelieu was played at the Brooklyn Athenaeum last Saturday evening by a company of prominent local amateurs. The play was intelligently performed and handsomely staged. Joseph Murphy was the Richelieu, J. J. Cooley, Count de Narbonne, and Edith Elwood, Julie de Mortemar.

On Feb. 18 the Musical and Dramatic Association of St. John's R. C. Church, in South Brooklyn, presented *The Lancashire Lass*, giving a performance which reflected great credit on all concerned. Edward McLoughlin deserves special mention for his careful rendition of the part of Ned Clayton.

IN THE COURTS.

THE MATTHEWS-FROHMAN CASE.

The suit of Fannie Aymar Matthews against Daniel Frohman, David Belasco and Henry C. DeMille to recover \$50,000 for alleged damages for infringing upon her play of *The Wife*, came up before Judge Beach in the Supreme Court on Tuesday of last week. Ex-Judge A. J. Dittenhoefer made a motion to dismiss the complaint on the ground that Miss Matthews admitted in her complaint that *Washington Life* had been copyrighted and consequently the United States Court and not the Supreme Court had jurisdiction of the cause of action.

Lawyer Townsend, the attorney for Miss Matthews, asked permission to amend the complaint by striking out the copyright clause. This was opposed, unless the defendants were given permission to establish that fact in their answer. Judge Beach granted the privilege to Lawyer Townsend, but Ex-Judge Dittenhoefer was successful in obtaining a dismissal of the case before a jury, and had it set for trial before Judge Beach, during the Special Term, in the latter part of May.

It was suggested by counsel of both sides that instead of reading the two plays to the court for the purpose of discovering the alleged plagiarisms, that *Washington Life* and *The Wife* should be presented at a special matinee, and that the court should be adjourned to the theatre.

TRUMPETER HEINICKE'S SUIT POSTPONED.

The case of Henry Heinicke against Richard Mansfield for \$100 on account of plaintiff losing his baggage on its transportation from this city to Boston, which was to have been tried yesterday, was postponed.

MATTERS OF FACT.

G. B. Bunnell announces that he is now ready to book first-class companies for the seventh season of his Grand Opera House at New Haven. He says that the Hyperion, which he also manages, is to be reserved for grand opera, concerts, balls, local gatherings, and stars of the first magnitude, and consequently will not be open more than half the time. The prices of the Grand Opera House next season are to be 75, 50 and 25 cents, and Mr. Bunnell proposes to present a better class of plays than heretofore. The interior of the house is to be entirely remodelled and redecorated, and entirely new scenery and patented seats are to be provided. The capacity of the theatre is 2,000. Mr. Bunnell believes that when ready to be opened next season the Grand Opera House will be one of the finest combination houses on the New England circuit.

The week of April 7 is open at the New Academy of Music, Jersey City.

The elegant rooms and offices now occupied by the Actors' Fund Association at No. 145 Fifth Avenue, corner Twenty-first street, are to let from May 1. These rooms are on the first floor, with a spacious entrance from Fifth Avenue, and are splendidly lighted by twelve large windows. The building is steam-heated and has all modern conveniences. For business or office purposes this is one of the finest sites in this city, being located in the fashionable residential district, near the leading hotels and theatres, and in the centre of the surface and elevated railroads connecting with all parts of the city and the various ferries.

Frederick Lennox, comedian, will be at liberty after March 9.

An American military comedy-drama, suitable for a lady star, is wanted.

B. B. Valentine asserts that he bought the rights to the *Crystal Slipper* from Alfred Thompson over a year ago, and that as John W. Norton and David Henderson, of the Chicago Opera House, have allowed their contract with Captain Thompson to lapse by not producing the piece during the specified period, they have forfeited all rights to the piece. Consequently, managers are notified by Howe and Hummel that B. B. Valentine is the sole and exclusive proprietor of the *Crystal Slipper*, and that as his attorneys they are prepared to negotiate for sale of the piece, or to let out rights for its production.

John Fay Palmer's successful play, *Last Days of Pompeii*, which he dramatized from Bulwer's novel, is now under the management of Frank M. Wagner, of Wagner and Reis, of the Pennsylvania circuit. Six new sets of scenery have been painted for the piece, and the company now numbers eighteen people, including Nauch dancers and two athletes in exhibitions of ancient sports. Mr. Palmer continues with the company in his fine impersonation of Arbaces.

Katie Emmett, in *The Waifs of New York*, is now en route to California, and is reported to be playing to remarkably good business.

Violet Mascotte, the English soubrette, ingenue and specialty dancer, has been specially engaged for Nellie McHenry's company.

Alice Montague, late of Si Perkins' company, is at liberty and may be engaged for leading juvenile roles.

Sibyl Johnstone's novel, "And Satan Laughed," just published, is said to be a capital book for professional readers to peruse while traveling.

Manager R. D. Schultz, of Schultz's Opera House, Zanesville, Ohio, is now booking first-class attractions for next season.

Frank Holland, the leading man with the Kittie Rhoades company, will be at liberty next season.

Alfred McDowell is at liberty for next season.

First-class attractions are reported to have done good business this season at the Noble Street Theatre, Anniston, Ala. Manager John H. Noble plays but one attraction each week, and he is now booking for next season.

Aldrich Knight is reported to have made a hit as James Carlton, the leading role in *The World Against Her*.

NEW YORK THEATRES.

PROCTOR'S TWENTY-THIRD STREET THEATRE.

PROCTOR AND TURNER, Proprietors and Managers.

SEVENTH MONTH SEVENTH MONTH

Bronson Howard's Triumph,

SHENANDOAH
SHENANDOAH
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MATINEE—WEDNESDAY and SATURDAY at 2.

EVENINGS AT 8:15.

UNION SQUARE THEATRE.

UNDER THE MANAGEMENT OF I. M. HILL.

Permanent Attraction.

NEIL BURGESS,
NEIL BURGESS,
THE COUNTY FAIR.

THE COUNTY FAIR.

Second Season in New York.

Evenings, 8:15. Matinee—Saturdays, 2.

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A GREAT TRIUMPH.

MR. WM. H. CRANE

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THE

SENATOR.

In the new American comedy by David D. Lloyd and Sydney Rosenfeld.

Under the direction of Mr. JOSEPH BROOKS.

Seats secured two weeks in advance.

CASINO. RUDOLPH ARONSON, Broadway and 38th Street.

Evenings at 8. Matinee Saturday at 2.

Admission 50 cents. Seats reserved two weeks in advance.

Jacques Offenbach's sprightly opera bouffe,

THE GRAND DUCHESS.

GRAND OPERA HOUSE. Lessee and Manager, Mr. T. H. FRENCH.

Reserved Seats, Orchestra Circle and Balcony, 50c.

THE

STOWAWAY.

MATINEES—WEDNESDAY AND SATURDAY.

Next week—MASTER AND MAN.

H. R. JACOBS' THIRD AVENUE THEATRE. Corner 31st Street.

The Popular Theatre of New York. Seating capacity, 2,400.

Matinee—Monday, Thursday and Saturday.

Prices, 25c, 35c, 50c, 75c and \$1.

THIS WEEK: PETER BAKER.

March 10—Hoyt's A RAG BABY.

KOSTER & BIAL'S CONCERT HALL. 23d Street, near 6th Avenue.

CARMENCITA,

The Wonderful Spanish Dancer.

KATHERINE B. HOWE,

The Eminent Vocalist.

MATINEES—MONDAY, WEDNESDAY, SATURDAY.

BROADWAY THEATRE. Broadway, 41st Street and 7th Avenue.

FRANK W. SARGENT, Manager.

Farewell appearances in America of the distinguished tragedian,

SALVINI.

In Repertoire.

Wednesday evening and Saturday matinee Alexander Salvini will appear in A CHILD OF NAPLES.

PALMER'S THEATRE. Broadway and 39th Street.

Begin at 8:15; over at 11. Saturday matinee at 2.

Mr. A. M. PALMER, Sole Manager.

Unqualified success of the new production by D'Oyly Carte's

company of Gilbert and Sullivan's most charming opera,

THE GONDOLIER.

House crowded to the doors every night. Seats may be secured one month ahead.

TONY PASTOR'S NEW THEATRE. 14th Street.

Matinee—Tuesday and Friday.

BUJAY BIRCH, JENNIE VREMAN.

IN IN EDWIN FRENCH, Add Hyman, Harry Waton,

and Alice Hutchinson, Ramsey and

Arno, Collins and Welch

ROSE STICKNEY'S TRAPEZE DOGS,

Arthur West, The Vicious.

LYCEUM THEATRE. 46th Avenue and 23d Street.

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CARE KLAU AND ERLANGER, 25 W. 30TH

STREET, NEW YORK.

[Times Democrat, Sunday, Jan. 12, 1890.]

Mr. Gilbert relinquishes his lease on the "Old Drury." . . . In this business transaction, New Orleans may lose an old landmark, one of its best theatres, and a theatrical manager whose affable and genial manner has won for him a host of friends.

[New Orleans Daily States, Feb. 2.]

Mr. Gilbert's management of the "Old Drury" was a success from the beginning, and during his connection with that time-honored institution he not only made friends for himself, but a host of patrons for the St. Charles. Those who know him well regret that he has severed his connection with the theatre he has rendered so popular during the past season by his genial presence and courteous and business-like methods.

[New Orleans Spirit of the South, Feb. 8.]

The Spirit has repeatedly expressed its high opinion of Mr. Gilbert's ability as a capable and courteous manager, and it only remains for us to express our regret that he cannot remain in the theatrical business in this city.

[New Orleans Critic, Feb. 8.]

Mr. Gilbert's departure is regretted. His stay here was short, but not too short for him to make friends and prove his ability as a theatrical manager. Under his able direction the St. Charles had been made a paying theatre, something it had not been for some time previous.

[New York Clipper, Feb. 4.]

Manager Gilbert severed his connection as manager of the St. Charles Feb. 1. J. M. Gilbert, during the present season, has run the Old Drury in a business-like manner, and by his affable and polite ways won many friends in New Orleans.

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PHILADELPHIA.

At the Chestnut Street Opera House the McCaull Opera co. presented Dellinger's comic opera, Captain Fracassa. This work, like others recently heard, seems to have originally belonged to the romantic class, rather than to the comic, for while De Wolf Hopper, in the title role, and Jeff D'Angelis in a subordinate part, managed to infuse into it a great deal of amusing business, both the plot and the score are of the romantic order. Arriving quickly at the verdict, it must be acknowledged that the opera was not a success, its failure having been due partly to its present mongrel character, but more especially to its lack of originality and to a seeming carelessness in its orchestration. Moreover, its plot is very slight, and not at all interesting. The opera is not by any means devoid of pleasing music, on the contrary it has some exceedingly beautiful solos, and likewise some good choruses and concerted numbers; but while much of the music is for the moment pleasant to the ear, it has neither novelty nor character sufficient to make a lasting impression. In fact it is a mediocre work, at times graceful and pretty, but never great, quenching expectation and desire in disappointment. The opera was staged in a satisfactory manner and in the main well sung, although the chorus was smaller and less effective than is usual with this company. The vocal honors were fairly won by Eugene Oudin, whose artistic method gave great charm to his singing and rendered to some of his tones remarkable sweetness. Annie Myers also sang well and was otherwise charming, and De Wolf Hopper, Jeff D'Angelis and Herbert Cripps attended capably to the amusement of the audiences. The absence of Marion Manola from the cast was much regretted, and Bertha Ricci, who filled her place, had rather a trying ordeal, especially as the condition of her voice scarcely fitted her for the task, and she suffered not only by comparison with Miss Manola, but by the contrast of her own previous efforts. There was good attendance upon the opening night, but the business of the week was comparatively light. The company remains several weeks.

Wilson Barrett returned here last week and opened at the Park Theatre in Clito to excellent business, which continued during the week. The feature of his engagement was the first presentation here of his own comedy drama Now-a-Days. This event was rendered interesting not so much by the merit of the play, although it has merit, but because of the opportunity it afforded us of seeing Mr. Barrett and the members of his co. in roles essentially different from any in which they had previously appeared. We learned how good an actor is Mr. Barrett by seeing him in eccentric comedy, made up as a sturdy and stubborn old Yorkshireman, with a grizzled beard and a strongly marked dialect. He was very successful in his portrayal of the character, and excellent work was done by members of his co., notably by Miss Eastlake, Austin Melford and George Barrett. The play while meritorious is too "horsey" for this country. Mr. Barrett's engagement continues another week.

A Midnight Bell at the Chestnut Street Theatre continued to draw good houses during its second week. Rosina Vokes week of 3.

The third and last week of the Wyndham Comedy co. at the Broad Street Theatre showed a slight falling off in business. Good performances were given of Ours, The Headless Man, Still Waters Run Deep, David Garrick and Trying it On. Francis Wilson's production of The Gondoliers week of 3.

Natural Gas drew good houses at the Walnut Street Theatre. The Pembertons week of 3.

A Brass Monkey played to good business at the Arch Street Theatre, where it remains another week.

A Rag Baby did satisfactory business at the National Theatre. A good performance was given the praise for which was largely due to Dan Collyer and to Georgie Parker and Camille Cleveland. A Royal Pass week of 3.

Starboard Lights played to good business at the Standard Theatre. Arizona Joe week of 3.

Lester and Williams presented a good company at the Central Theatre, and played to good houses. H. W. Williams' co. week of 3.

The Corner Grocery played to fairly good business at Forepaugh's Theatre. Across the Atlantic week of 3.

Beacon Lights had a satisfactory week at the Lyceum Theatre. The Indian Mail Carrier week of 3.

At the Continental Theatre, Johnny Prindle presented Reuben Glee to only moderate business. Woman Against Woman week of 3.

Florence Bindley in Dot, drew fairly well at the Kensington Theatre. The Fugitive week of 3.

Business continued good at Carnecross' Opera House. An amusing feature of the programme was Dumont's parody on Little Lord Fauntleroy.

CLEVELAND.

Francis Wilson in The Oolah at the Opera House drew immense audiences for the first three nights of the week ending 1. Nearly the entire engagement was sold before the arrival of the co. in the city. They will sing The Oolah for the last time in Buffalo the latter half of the week, opening in Philadelphia March 3 in The Gondoliers. The balance of the week was filled by Joseph Murphy who played to good houses. The Broommaker of Carlsbad 3; Louis James 6.

Owing to big attractions at other theatres and bad weather, our Flat only did a fair business the first half of the week at the Lyceum, but had crowded houses for the remainder of the week. The Fakir week of 3.

Hardie and Von Leer in On the Frontier played to good houses at Jacobs' Theatre and J. H. Wallack week of 3.

Stanley Macey in C. O. D. did a good business; Ada Gray week of 3.

Manager Hartz has returned from New York with some fine bookings for next season.

Both Jacobs' and the Star now give Sunday evening performances.

SAN FRANCISCO.

Feb. 18.

Shenandoah at the Baldwin and Frederick Warde at the California continued to play to good business. Sol Smith Russell follows Monday at the Baldwin.

Said Pasha closed at the Bush Sunday night and the theatre closed last night owing to the non-arrival of Maggie Mitchell and co. They arrived to-day, however, and will open in Ray to-night. Cleveland's Minstrels 3.

The Mountebank is being presented this week at the California, which will close the Frederick Warde season, giving way to A Hole in the Ground next Monday, which, I believe, will be succeeded by the Hanlons in The New Fantasma, as they are down for an early appearance at this theatre.

The Alcazar management never force a run, therefore they retired Wicked London and put on Drink last night. The Silver King is underlined for next Monday.

The Tivoli reopened last night with the California Opera co. in The Brigands. Telula Evans was substituted for Ida Mülle. Fred. Urban is the stage manager, Max Hirstfield is the new conductor and J. F. Borrill the new business manager.

Arditi was entertained by the Bohemian Cluo after the performance Friday night last.

Lillian Nordica, in the third act of Alda Saturday night at the Grand, had her left eye seriously injured by one of the ornaments of Amonasro's costume, worn by Sig. Zardo. She continued the performance, however, and her later duet with Rhadames (Tamagno) created a furore.

The Bostonian Opera co. return to the Baldwin for the entire month of April.

Manager Alfred Bouvier has acquired a proprietary interest with Al Hayman in the Baldu in Theatre.

The Press Club matinee at the Grand was a brilliant affair. Those appearing were Frederick Ward in Virginia, the California Opera co. in Said Pasha, Albany and Penguin from the Patti Opera co., the Shenandoah co., the Alcazar co. and many specialists.

LATER.

Feb. 25.

The opera has come and gone, and Messrs. Abbey and Gran are likely not pleased with the outcome. Rain and la grippe made the off-nights very unprofitable, but Patti, of course, filled the Grand Opera House completely every time she sang. New Yorkers have a great treat in store in Tamagno, the wonderful tenor. His best work is as Phaedra, in Aida and Otello in Otello.

Sol Smith Russell opened at the Baldwin last night, in a fortnight's engagement, presenting A Poor Relation. The Kendalls follow 10.

Frederick Warde closed his engagement at the California satisfactorily very likely, as the houses were good despite the opera season. A Hole in the Ground filled the California last night. It will run for two weeks. Hanlons and their new Fantasma 10.

The Silver King opened at the Alcazar to a packed house last night in a benefit to E. J. Buckley, incidental to his departure for New York. This will close the present stock season. The Waifs of New York will inaugurate the combination system with A Tin Soldier. In September next the houses will go back to the stock again.

Maggie Mitchell is in her last nights at the Bush Street Theatre, presenting Fanchon. Cleveland's Minstrels next.

George Osbourne has severed his connection with the management of the Grand Opera House. He has joined the Hayman-Frohman Shenandoah company, playing General Haverill, replacing Joseph Holland, who returns East.

Robert McWade is here from Australia. He join either the Alcazar or Grand stock company.

ST. LOUIS.

Clara Morris gave a week of emotional drama at the Olympic Theatre week of Feb. 23. Article 47, Camille, Renee de Moray and The New Magdalen made up the repertoire of the week. Miss Morris interpreted the characters in the several plays with all of her old-time intensity and emotional power, and was warmly received throughout the week by fine audiences. Her support in general was good. Miss Willett, her leading lady, in particular, besides being a beautiful woman and dressing elegantly, gave unusual strong support, acting gracefully and with marked dramatic ability. Fanny Davenport 2.

The Exiles was presented for the first time in St. Louis last week. The play was handsomely staged and presented, and the cast good. Adele Belgrade and Ralph Delmore assumed the leading parts in a highly satisfactory manner. The whole performance was something of a novelty and drew well. Cleveland's Minstrels 2.

Hallen and Hart in Later On drew big houses at Pope's Theatre, during the week, and at several performances turned people away. A Dark Secret 2.

Good News at the People's Theatre was a very poor melodrama given by a poor company, and fortunately witnessed by a small audience. The company was a big disappointment to Manager Matt Ryan. She, 2.

The Standard Theatre did a big business with Hyde's Star Specialty co. It is one of the best specialty companies on the road, and the specialties introduced were exceedingly clever. Zuma, a spectacular production, 2.

Agnes Lane, a graceful and pretty girl, who did some clever work with the Clara Morris co. while here, left the co. in this city and returned to New York.

The Lost in New York co. rested here week of Feb. 23.

Miss Willett is a St. Louis lady, whose father, the late Edward Willett, of New York, was at one time prominently connected with the daily press here.

Notwithstanding Lent and bad weather, the Clara Morris co. did a fine business.

NEW ORLEANS.

Business at the theatres week of Feb. 24 was only fair, and managers are beginning to regret that Lent has made its usual appearance.

At the Grand Opera House the Boston Ideals sang Lucia, Trovatore, Rigoletto, Carmen, Martha and Faust. Business picked up somewhat towards the end of the week. The co. is a very fine one, and the performances were all artistic successes. The Ideals will remain t his week and be heard in a lighter repertoire. Lewis Morrison in Faust 9.

Captain Swift, with Arthur Forrest in the title role, was given its initial production here last week. The play was very favorably received, and as it was mounted and acted splendidly, the small receipts were surprising. Wright Huntington, who had only recently joined the co. was excellent as Mr. Gardner. Charlotte Thompson 2.

The Mico Pantomime co. did a miserable business at the St. Charles Theatre. A wretched performance was given. Irish Hearts of Old 1.

At the Avenue Theatre, The Silver King was well received. This was a return engagement. The same company played at the St. Charles Theatre only a few weeks ago. Mariande Clarke's Denver is a strong and vigorous piece of acting.

Frank Hurst, who was so seriously injured in the boarding-house fire that took place here some months ago is suing the proprietor for \$5,000 damages. He presents a strong case.

PITTSBURG.

During the week ending 1 Joseph Haworth presented Paul Kauvar at the Bijou before large and very enthusiastic audiences.

At the Grand Opera House Annie Pixley enjoyed a prosperous week's business, appearing in Mites, The Deacon's Daughter and her new play, 22 Second Floor. In the dual role of Mrs. John Ellis and Miss Flora Featherstone in the latter play, Miss Pixley made quite a hit.

An excellent vaudeville co. was at the Academy, and, as a consequence, a very large business was done. The co. included Harry Watson and his wife, W. T. Bryant and Lizzie Richmond, Isabella Ward and Frank Bush.

William Gillette's comedy, A Legal Wreck, did a remunerative business at Harris'.

This week's attractions are: Bijou, Richard Golden in O'd Jed Prouty; Grand Opera House, The Two Sisters; Harris', My Partner; and at the Academy, The London Specialty comb.

The twelfth annual benefit of Local Lodge, No. 11, R. P. O. E., which took place at the Grand on the afternoon of 28, was very successful. Annie Pixley and co., together with attractions from the Academy and Harris' made up the better part of the programme.

Lizzie Rochelle made quite a favorable impression as Diane in Paul Kauvar.

Florence Marion made a hit at Harris' last week by her excellent work in A Legal Wreck. The Lenten season has not, so far, diminished the box-office receipts at any of our local houses.

Manager Williams and wife have returned from New York.

BALTIMORE.

The attendance at Holiday Street Theatre during the first week of Edwin Booth's engagement, which closed 1, was both large and brilliant. The house was crowded at every performance and the reception accorded the distinguished tragedian and his co., cordial in the extreme. The repertoire included Much ado About Nothing, Hamlet, Richelieu, Fool's Revenge, Macbeth and Merchant of Venice.

Of Booth's dramatic work nothing can be said that has not already been said over and over again and last week he seemed in his best vein. The co. gave excellent support. Owing to the illness of Mme. Modjeska, Minna Gale played the leading female role and proved in every way satisfactory. Otis Skinner did good work and a word of praise is due Rankin Duval. The engagement lasts another week and Modjeska, who is in the city, resumes her position. Kiralfy's Water Queen next.

At the Academy of Music, Henry E. Dixey appeared in The Seven Ages to big business week closing 1. The singing and dancing and attractive personality of the star, and the pretty, shapely girls surrounding him made the play attractive and pleasing. Of itself, it is nothing at all. Elaine Eillsom, who presented the Greek chorus, spoke her monologue charmingly and was one of the decided hits of the performance. The stage setting was unusually handsome and the costuming pretty and effective. W. J. Scanlan in Myles Aaron began a week's engagement 3. Mr. Barnes of New York next.

Beck's Bad Boy played his pranks to the apparent delight of good houses at Forepaugh's Temple Theatre week closing 1. A Cold Day opened with the usual Monday matinee 3. Woman Against Woman next.

Last week was the banner week of the season at the Monumental Theatre, the business being something phenomenal. Every night the S. R. O. sign was hung in the lobby long before the curtain went up, and people were turned away. Bennett Brothers' Specialty co. was the bill, with Pete Jackson, the pugilist, as the stellar attraction. Reilly and Wood's Big Show began a return engagement 3. Gus Hill's World of Novelties next.

Burr Oaks did not open at Front Street Theatre on Monday night of last week as announced. It seems that the co. failed to make railroad connections on Monday in Philadelphia, and not being able to reach here in time to give the performance, Resident Manager Davy was obliged to close the theatre. On Tuesday, however, it was all right and the

play was given with a fair co. and good scenic effects to good houses for the balance of the week. Dottie Pine, in Pert the Detective, is the current attraction. Florence Bindley next.

Ford's Opera House was occupied by local attractions week closing 1; the Haydn, Garland and St. Cecilia societies gave concerts to the usual overflowing houses. Hands Across the Sea opened 3. Old Jed Prouty next.

Manager P. Harris returned from Old Point Comfort last week and was at his office in the Academy of Music on Tuesday. He has recovered from his recent severe illness and appears to be in excellent health and spirits again. He expects to make a tour of his theatres shortly and a European trip in the Spring.

Maida Czigen, of the Booth-Modjeska co., has many friends here, and she received many social attentions last week.

Rankin Duval, also of the Booth-Modjeska co., is a Baltimore boy and is stopping with his mother on Franklin Street during his engagement here. He was prominent in social and amateur circles and was at one time a member of the Kenilworth Club.

LOUISVILLE.

Marie Wainwright in Twelfth Night was the opening attraction at Macaulay's week of Feb. 24. The support, especially the Sir Toby of W. F. Owen, was all that could be desired. Sweet Lavender finished the week. Cyril Scott, Dollie Pike, A. P. Burbank and Lilian Chantore do good work. Later On and E. H. Sothorn three nights each, week of 3.

At the Masonic, Charles T. Ellis in Casper the Yodler filled a three nights' engagement to good business. Co. fair. Lagardere followed. Maurice Drew made a distinct hit in the title role. In the Ranks week of 3.

A Legal Wrong, which is Dominick Murray's Red Pocketbook re-christened, was the offering at Harris' to medium business. Redmund-Barry co. week of 3.

Elliott's Voyagers, a competent co. of variety performers, drew largely at the New Buck, a novel unicycle act being a special feature. Rose Hill's Burlesque co. week of 3.

The Walter Mathews co. re-opened season at Glasgow, Ky., to good business. An extensive tour is planned. Trouble in A Legal Wrong co. before reaching here resulted in Miss Frailley leaving the cast. Helen Bell, of this city, is now playing the leading role.

Annie Russell, who is out with the Walter Mathews co. upon her first professional tour, is said to have a most promising future. She is young, pretty and talented.

ALABAMA.

ANNISTON.—Noble Street Theatre (John H. Noble, manager): Fitzpatrick's Spectacular Rip Van Winkle Feb. 29 to a fair house. Charlotte Thompson in East Lynne 21 to a good house. Star and co. were well received.

MONTGOMERY.—MONTGOMERY THEATRE (Geo. F. McDonald, manager): McCarthy's Mishaps Feb. 20 to moderate business.

NEW DECATUR.—INSTITUTE HALL (William Rich, manager): Patti Rosa Feb. 26 in Margery Daw drew a crowded house.

EUFAULA.—SHORTER OPERA HOUSE (Short and Bloodworth, managers): The McGibbeny Family 19 rendered a select musical entertainment to fair-sized audience.—ITEM: Manager Bloodworth was married 18 to Miss Sallie E. Ross. They have been spending their honeymoon in New York.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Zoro Feb. 24 to fair business. Charlotte Thompson 23-4 to fair business.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Primrose and West's Minstrels Feb. 20, 21 to packed houses. The Waifs of New York to light business 24, 25.

HOT SPRING.—OPERA HOUSE (J. W. Van Vleet, manager): Pablo Romani was presented Feb. 21 by Aiden Benedict to a good-sized audience. Primrose and West's Minstrels 24, 25 to very large business, giving general satisfaction. Lew Dockstader made a great hit. Katie Putman in her new play, Honor Bound 26, and Erma the Elf, 27 to medium business.

CALIFORNIA.

FRESNO.—RIGO'S THEATRE (C. F. Rigos, manager): A Night Off and An Arabian Night drew fair audiences 20, 21. Hans the Boatman 15 to good business.

COLORADO.

PUEBLO.—DEERBERG OPERA HOUSE (George M. Haight, manager): Hoyt's Tin Soldier co. to a medium house Feb. 20. Roland Reed in The Woman Hater 22 to good business. Rudolph Aronson's Comic Opera co. to large audiences 24, 25.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (P. F. Proctor, manager): Nellie Bly, the globe girder, delivered an interesting lecture Feb. 22 to small audience, the management making the error of raising the prices. W. J. Scanlan, in Myles Aaron, packed the house 24. William Gillette in The Private Secretary filled the house 25. The supporting co. was excellent, including Raymond Holmes, W. L. Gleason and Charles Bowser. Edwin C. Jepson, formerly of this city, is the acting manager. A large audience greeted Nellie McHenry in Green Room Fun, matinee and evening 26. Wilson's Minstrels to a large house 27.

—ITEM: A reception was tendered to Nellie Bly by the Press Club afternoon of 28.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (C. Belknap, manager): Nellie McHenry in Green Room Fun, Feb. 24 to a large audience. George Wilson's Minstrels 25 to a large and thoroughly pleased audience. The vocal numbers contributed by Will Walling, a Bridgeport gentleman, were warmly received. Nellie Bly entertained a good-sized audience 27.—HAWES OPERA HOUSE (R. Tomlinson, manager): Agnes Villa and an excellent co. presented The World Against Her 27-28 to poor business. Thomas W. Keene in Richelieu 27 to a good house. Rhea as Josephine, two performances, to large audience 1.—ITEM: Charles Belknap, local manager of Proctor's Theatre, has served an attachment for \$200 upon Harry Lacey of The Still Alarm co. for breach of contract in March, 1897, of The Plasterer's Wife. Mr. Belknap claims that Mr. Lacey was interested in that play at that time.

Manager Tomlinson, of Hawes' Opera House, has taken a lease of that theatre for a term of years and has associated with him two partners under the firm name of Tomlinson, Rowland and Tomlinson.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Salvini made his farewell appearance as Othello to a large house Feb. 24. Herrmann, the prestidigitator, to good business 25, 26.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): The Private Secretary, with William Gillette in the title role, supported by a most excellent co., played here 24 to S. R. O. Nellie Bly told a small audience 26 how she went around the world in seventy-two days. Jolly Nellie McHenry in Green Room Fun proved a drawing card 27-28.—GRAND OPERA HOUSE (E. B. Bunnell, manager): Dan McCarthy in True Irish Hearts drew large houses 24-26. He, She, Him, Her to S. R. O. 28.

WATERBURY.—JACQUES OPERA HOUSE: Nellie McHenry Feb. 25 in Green Room Fun, furnished a large amount of "fun" to a large audience. The support was good. George H. Adams and Tama

Heads in the Sea.—Him, Her and a fair business. Thomas W. Evans in Louis XI. at was greeted by a large and fashionable audience.

TORRINGTON.—Opera House (P. R. Matthews, manager): Japanese Bazaar and Sanford Orchestra week closing Feb. 22 to large business. Adams Stock co. 11.

WILLIAMSBURG.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): He, She, Him, Her to a medium house Feb. 22. Gussie Holloway Novelty and Burlesque co. to a top-heavy house 23. Milton Nobles in From Sire to Son 24.

MIDDLEBURY.—McDONOUGH OPERA HOUSE (S. W. McDonough, proprietor): Wilson's Minstrels Feb. 24; good business.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): Bennett-Moulton's Opera co. to good business Feb. 21, 22. He, She, Him, Her, amused a large audience 24.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souler, managers): Webster's Uncle Tom's Cabin co. to rather light business Feb. 24. May Wheeler and a fair supporting co. in Woman Against Woman 27-1 to good business. —ITEM: The new Academy of Music is rapidly nearing completion, and if the owners find a suitable manager for the house it will probably be opened this season.

DISTRICT OF COLUMBIA.

WASHINGTON.—Stuart Robson in An Arrant Knave drew fair and well-pleased audiences at Alhambra's. The Henrietta week of 3; Rhon 10. Emma Abbott in a pleasing repertoire at the National, did well in spite of a very severe cold, and delighted the eyes with some of the most magnificent costumes ever seen here. Lizzie Annandale struggled bravely with a bad cold, but was obliged to give up. Georgia Metzger, of this city, assumed the roles of Gypsy Queen and Bohemian Girl, and Azucena in Trovatore acceptably at short notice. Mr. Barnes of New York week of 2; Herrmann 10. Stetson's Gondoliers at Lincoln Hall did a good business. Celine Elie, who was never heard here, I believe before, made a very favorable impression. Much interest was also manifested in Mrs. Pudeloff's first professional appearance in this city. —ITEM: Mrs. Senator Stewart gave a theatre party to forty ladies and gentlemen 24 at the National, in honor of Miss Letitia Aldrich. Four boxes were filled.

FLORIDA.

TAMPA.—BRANCH'S OPERA HOUSE (H. S. Branch, manager): McCabe and Young's Minstrels Feb. 23 to a \$300 house.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): McGibney Family gave a very pleasing entertainment Feb. 22. Peck and Furman's co. presented Daniel Boone, or On the Trail 24 to good business.

ATHENS.—NEW OPERA HOUSE (D. P. Hawerton, manager): Boston Stars to a large audience Feb. 22. Kate Castleton in A Paper Doll 24; large house.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): Little Lord Fauntleroy drew packed houses Feb. 21, 22.

ATLANTA.—OPERA HOUSE (L. De Givie, manager): Mattie Vickers co. Feb. 21, 22 and matinee to fair business. Fanny Davenport played to good business 22, 23. Jefferson-Florence co. drew the largest house of the season 23, and received an ovation. McCarthy's Mishaps 24 to fair business.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Kate Castleton to a good house Feb. 23. Little Lord Fauntleroy, matinee and evening, 26 to very large business.

ILLINOIS.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): Newton Beers' Enoch Arden to a small audience Feb. 22. Kralffy's Lagardere packed the house 24.

PEORIA.—GRAND OPERA HOUSE (Leon H. Wiley, manager): Dark Secret with Edward Healan in the regatta scene Feb. 24, 25 to large and delighted audiences. John Dillon in Wanted the Earth 24 to a fair sized audience. Fanny Davenport 25.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Dan Mason in A Clean Sweep Feb. 25 to medium business. Murray and Murphy in Our Irish Visitors 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Murray and Murphy Feb. 26 in Our Irish Visitors pleased a small audience. —ELKS: The local Lodge of Elks gave Murray and Murphy a social session.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (Ed C. Zimmermann, manager): Alonzo Hatch Opera co. Feb. 24 and John Dillon 25 both to large audiences.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Stetson's U. T. C. co. to good business Feb. 22. Dan Mason in A Clean Sweep to a good-sized house 26. After Dark 1.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): John Dillon in Wanted the Earth 24. Good business. Dan Mason in A Clean Sweep 24; small business.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): Alonzo Hatch Opera co. in Fra Diavolo Feb. 27 to a good house.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Panorama of the Battle of Gettysburg was exhibited to a large audience Feb. 22. Stetson's U. T. C. co. to a crowded house 27.

DIXON.—OPERA HOUSE (A. E. Truman, manager): We Us & Co. Feb. 25. Business good and everybody delighted.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): Stetson's U. T. C. co. to usual large business Feb. 26. Unsatisfactory performance. Little Lord Fauntleroy 27; large audience.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendinning, manager): We Us & Co. Feb. 24 to a fair house. Barrett Comedy co. 25 opened a three night stand. Business and performance both unsatisfactory.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): E. H. Sutherland Feb. 20-22 drew large audiences in Lord Chumley and The Highest Bidder. The former play gave better satisfaction than the latter. The support was only fair. Surprised of Divorce opened 20 to moderately good business. Cleveland's Minstrels 24, 25. Margaret Mather 3-5. —ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Charles A. Gardner in Fatherland delighted large audiences 24-26; The Fat Men's Club 2-5. —PARK THEATRE (Dickson and Talbot, managers): A Bunch of Keys to large business week closing 1. A Legal Wrack 3. —ITEM: The patroness of the Park were all glad to see Mr. Adkins, the popular doorkeeper, once more at his post after an absence of six weeks caused by illness. —Clarence Heritage, late of the Mankind co., joined the Surprises of Divorce co. here.

MARION.—SWEETEN'S OPERA HOUSE (E. C. Middleton, manager): Sparks co. in A Bunch of Keys Feb. 22 pleased a large audience; The Kindergarten 27 to a good house.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGlinley, manager): The Main Line Feb. 24; fair performance to a small house. Arthur Rehan's co. in Surprised of Divorce 27.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dabbin, manager): The Kindergarten Feb. 23 to a fair house. Charles A. Gardner 3; Julia Marlowe 11. —GRAND OPERA HOUSE (W. K. Bradbury, manager): Margaret Mather 1 to a crowded house.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Broderick, manager): The Gray Opera co. to a large and well-pleased audience Feb. 22.

EVANSVILLE.—THE GRAND (M. J. Bray, Jr., manager): Kralffy's Lagardere Feb. 6 to a good house. Marie Wainwright 26-4.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Joseph Murphy presented Kerry Good to a packed house. Little Lord Fauntleroy 7. —GODD'S OPERA HOUSE (J. V. Patter, manager): Kelley's Expectations to a good house 1.

TERRE HAUTE.—OPERA HOUSE (Wilson Nepler, manager): Willis, Henshaw and Ten Brouck in Two Old Cronies played a return engagement Feb.

23 to a packed house, giving general satisfaction. —Kralffy's Lagardere 24 to a fair house. Bennett-Moulton Opera co. week of 2, 3, 4 to a round of popular opera to big business.

IOWA.

COUNCIL BLUFFS.—DORNEY OPERA HOUSE (John Dorney, proprietor): Charles E. Varner in Shamus O'Brien to a fair-sized audience Feb. 20.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): We Us & Co. Feb. 22 to fair business. May Beaton's week of 24. Little Lord Fauntleroy 3. —ITEM: The New Grand Opera House here is expected to open in June.

KEOKUK.—KEOKUK OPERA HOUSE (William Weissman, manager): Blind Tom Feb. 22 to small business. Weston Beers 3. —ITEM: The Keokuk Opera House has been leased for a term of three years to D. L. Hughes and Ed Kirchner. Hughes has had considerable experience in opera house matters.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): One of the smallest audiences of the season witnessed We Us & Co., presented by a co. of exceedingly light calibre 20.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Battle of Gettysburg, under the auspices of the G. A. R., to S. R. O. for two nights. C. E. Varner 24. Newton Beers in Enoch Arden 7.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Des Moines Vocal Society, assisted by Blatchford Kavanagh of Chicago, packed the house, matinee and evening Feb. 24. —GRAND OPERA HOUSE (W. W. Moore, manager): Corinne Opera co. did a big business 17, 18. C. E. Varner in Shamus O'Brien to good business 24. —CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Georgia Hamilton co. opened week of 24 to good business.

KANSAS.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Katie Emmett in The Waifs of New York Feb. 21 drew a large audience. Will E. Burton presented Tom Sawyer to a small and disappointed audience 22. Co. and play poor.

NEWTON.—RAGSDALE'S OPERA HOUSE (T. P. Ragdale, manager): Bill Nye to fair business Feb. 22. Tourists in A Pullman Car 6.

OTTAWA.—OPERA HOUSE (D. K. Emerson, manager): The Moss Family in an olio and the musical absurdity A Quick Match drew a large and appreciative audience in spite of the inclement weather Feb. 26.

ATLANTON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Alone in London was presented to a small house Feb. 27.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Scott and Mann, managers): Beach and Bowers' Minstrels to a fair house Feb. 21. J. C. Stewart's Fat Men's Club 22, and Cleveland's Minstrels 24, both to large business. Charles T. Ellis 24; Jefferson-Florence co. 1.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Town Lots Feb. 25 to good business. Casey's Troubles 5; Beach and Bowers' Minstrels 5.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Beach and Bowers' Minstrels to fair business Feb. 27.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Wetzel, manager): Charles T. Ellis in Casper the Vagrant Feb. 27 to a fair and appreciative audience.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Casey's Troubles to fair business Feb. 22. Eddie Evans 21, 22; poor business. Katie Pullman Comedy co. opened to a large and well-pleased audience.

MAINE.

PORTLAND.—THEATRE: Dark. —CITY HALL: The Boston Symphony Orchestra to a packed house Feb. 26. —ITEM: Annie Hyer, of the Boston Museum co., has recovered from her recent illness. —Byron Douglas, a Portland boy, is making quite a hit in The Still Alarm co.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Lights and Shadows Feb. 20-22 to big business. Nellie May 24 to a light house. Forrester's Burlesque co. to fair-sized houses 25, 26. Ivy Leaf opened to good business 27. Wilbur Opera co. week of 3. —MUSIC HALL (J. W. Cowley, manager): Marie Hubert Frohman 22 to a fair-sized house. Richart Opera co. week of 3. —MUSEE (Charles E. Cook, manager): Business continues good. —ITEMS: Connie Daly, of the Ivy Leaf co., was presented with a silver-headed cane 27 by the Lincoln Club. —Pop Simpson was obliged to leave the St. Perkins co. in Hadam, Wis., and return to his home in this city on account of the serious illness of his wife.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Ramblers' Club of Chelsea gave a very fine minstrel entertainment Feb. 22 to a packed house. Ferncliff to a fair and appreciative audience 25. Excellent co. Ivy Leaf 5; Kajanka 10.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Burglar 20; fair house. The Stowaway 22; large house. Ferncliff 24; small business. From Sire to Son 27; light house. —LIBERTY THEATRE (W. E. White, manager): Gossomob Mohawk 24-26; fair houses. —MENTION: Mrs. Joseph C. Omev, the assistant manager of the Opera House, has selected Hoyt's new comedy, A Texas Ser. for her benefit, and it will have its initial performance here April 24.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Milton Nobles in From Sire to Son Feb. 22 and The Stowaway 24; both played to only fair business. Eddie Rheo in Josephine 24. Ivy Leaf 7; Fred Bryton 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Burglar was presented Feb. 21 to a small but highly pleased audience. Mlle. Rheo 22 in Josephine to fair business. Co. very good. Attractions of this class make a mistake in appearing here on Saturday nights. Zeffie Tibury opened 14 in Romeo and Juliet to fair business.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Johnny Frindle in Reuben Gay Feb. 22 to a small house. The Stowaway, excellently staged and acted, was presented 23 to a large and enthusiastic audience.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Powers' Ivy Leaf to a good house Feb. 20.

ADAMS.—TOWN HALL (E. R. Kerner, manager): Peck's Bad Boy Feb. 25 to a medium house. The entertainment as usual gave satisfaction, the co. being somewhat stronger than heretofore. Agnes Wallace Villa in The World Against Her 1.

LOWELL.—OPERA HOUSE (John P. Conroy, manager): McLean-Prentiss co. Feb. 23-27 to light attendance. Mr. McLean appeared for the first time as Spartacus and was most favorably received. J. Z. Little's World 4, 5. —ITEMS: Hands Across the Sea closed the successful engagement of the season at the Opera House 24, the four performances netting \$1,400. The total receipts for the week, including The Stowaway and Ferncliff, were \$5,300. —Marie Prescott was unable to appear on the opening night. Miss Malcolm, her understudy, made a most acceptable Julia.

SALEM.—MECHANICS' HALL (Andrew Moulton and Johnson, managers): Passion's Slave Feb. 23, two performances to a fair business. Ivy Leaf 3.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Ivy Leaf Feb. 22 to a large house. Ferncliff to a large house 27. The Stowaway 1; The World 8.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Burglar, with A. S. Lipman in the title role, supported by a good co., gave a fine performance to a fair business Feb. 22. From Sire to Son was presented to a light house 24. Nellie May gave an interesting description of her travels to an appreciative audience 25. William Haworth in Ferncliff gave excellent satisfaction to a medium-sized house 26. —SIJOU (M. B. Bailey, manager): Johnson's Jubilee Singers gave a good concert to a large house 23. Heath and Scott's Humpty-Dumpty and Specialty co. week of 3.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W.

C. Le Noir, manager): Wilbur Opera co. Feb. 24-25 to S. R. O.

MOLYBET.—OPERA HOUSE (Chas. Brothers, managers): The Rinscher Sisters presented The Crystal Slipper, The Enchanted Isle, Pinaflore and The Grotto Symp to good business week of Feb. 24.

NORTHAMPTON.—CITY HALL: May Howe in grand concert Feb. 23 drew a \$750 house.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): Evans and Hoy in A Parlor Match Feb. 24-26 to large and delighted audiences. Herrmann's Transatlantic Vandevelles opened 27 to one of the largest audiences the house ever held; hundreds occupying standing room. The Exiles week of 3. —DETROIT OPERA HOUSE (C. J. Whitney, manager): Amelia B. Edwards gave two lectures on "Ancient Egypt" to packed houses 24, 25. The balance of the week Mme. Janaschek appeared in Meg Merrilies, Mother and Son, and Macbeth. The co., supporting her is an excellent one, and gave entire satisfaction. Louis James, week of 3. —WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Dan Kelly in After Seven Years to large and delighted houses. N. S. Wood, week of 3. —ITEMS: Frank Langdon, who for the past five years has been the treasurer of the Detroit Opera House, severed his connection with that house last Saturday, to accept a position as assistant to Fred Whitney, in the management of his Wild American Show, which goes abroad again May 1. —Mr. Rowe, who has been acting as treasurer during this season, resigned and his place was taken by manager H. C. Miner's son. Even if he had had no previous experience in this line of work, the past week's enormous business gave him sufficient experience to manipulate the tickets with dexterity. We welcome Mr. Miner to Detroit, with the hope that he will find his new home a most pleasant one.

GRAND RAPIDS.—REDMOND'S OPERA HOUSE (F. H. Cobb, acting manager): Louis James opened Feb. 24 in Othello. F. C. Mosely's lingo merits special mention. Jules Grau's Opera co. in Amorita and The Brigands 25, 26. —REDMOND'S (Ed. R. Salter, manager): Harry Williams co. in The Blue and the Gray did a good business week ending 1. Dan Kelly in After Seven Years week of 3.

ANN ARBOR.—OPERA HOUSE (A. I. Sawyer, manager): Dan A. Kelly's co. in After Seven Years to a small house Feb. 27. J. B. Polk in The Silent Partner was well received by a large audience 28.

BATTLE CREEK.—HAMBILL'S OPERA HOUSE (E. R. Smith, manager): Daniel A. Kelly in After Seven Years, Feb. 20, and Gus J. Heege in Ole Olson 25 both small houses.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): After Seven Years Feb. 22, and After Dark 26; both to good houses. Mme. Janaschek 11.

BAY CITY.—WOODS' OPERA HOUSE (Clay, Buckley and Powers, managers): Louis James Feb. 26 in Richard III. to good business. J. B. Polk in The Silent Partner to remunerative business 27.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Grand Opera co. Feb. 24 had a crowded house. Ole Olson 25 pleased a fair-sized audience. Webster and Brady's She co. gave an excellent performance to a small house 28. —THE GRAND (W. R. Soleman, manager): The James H. Brown Theatre co. did fair business week of 24.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Little Trisla co. Feb. 21, 22. Webster-Brady's She 24 and J. B. Polk in The Silent Partner 25; all to fair business.

MINNESOTA.

WINONA.—OPERA HOUSE (Shepherd and Hitzler, managers): Murry and Murphy presented Our Irish Visitors to a fine house Feb. 14. The Bostonians 15 in Fatintra 1 to a packed house. Frank Mayo 27.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): Frank Jones in Si Perkins to a fair house Feb. 21. Ovide Music concert co. 3.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): The Bostonians gave Don Quixote, Pygmalion, Galatea and Susette, to very large and enthusiastic audiences Feb. 24-26. —HARRIS' HENKIN AVENUE THEATRE (G. H. Broadhurst, manager): A House Hit to good business 20-22. —Bijou Opera House (Jack Litt, manager): The Nick Roberts' Pantomime and Novelty co. opened to the capacity of the house 24.

ST. PAUL.—NEWMARKET THEATRE (L. M. Scott, manager): Henderson's Gondoliers co. to good business Feb. 24-26. The Bostonians opened 27 to good business. —HARRIS' THEATRE (W. J. Dean, manager): Frank Mayo week of 24 to large business. —OLYMPIC THEATRE (William Wells, manager): Nabel Snow's Fashion Folly co. to good business week of 24. —ITEM: Orlin's illness, Lily Frost did not appear in The Gondoliers. Her place is filled by Addie Cora Read.

MISSISSIPPI.

JACKSON.—Lillian Kennedy to a fair audience Feb. 24. J. Z. Little in The World to a large and appreciative audience 20.

VIKSBURG.—OPERA HOUSE (Piazza and Co., managers): Little's World to crowded houses at reduced prices Feb. 21, 22. Macollin's Opera co. return engagement to good business 24, 25.

MISSOURI.

KANSAS CITY.—Said Pasha proved quite a popular attraction at the Coates week of Feb. 24. Roland Reed 25. The Spider and Fly attracted good houses at the Warden Grand throughout the week. The co. contains some very good people, but the play is not as strong as it might be. A Possible Case week of 3. Tom Sawyer drew good houses at the Midland week of 3. Aiden Benedict in Fabio Roman week of 3. Willis, Henshaw and Ten Brouck in Two Old Cronies drew 100 houses at the Ninth Street closing 2. The play has been revised for the better since last season. A Clean Sweep week of 1. —ITEMS: The extremely bad weather last week materially affected the attendance at all the houses. —Ella Lang, the promising amateur of our city, made such a successful debut as Nichette in Camille with Clara Morris that she has been engaged for the co. the remainder of the season, with the promise of an engagement for next season. —The first step toward settling the trouble over the sale of the Warden Grand was taken a few days ago by Mr. Henry, the recent purchaser of the house, commencing suit against Manager Crawford for the possession of the house, and also for damages for keeping him out of the house since his purchase.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Said Pasha to fair houses Feb. 19, 20. Spider and Fly drew larger houses than it deserved 21, 22. The only redeeming feature was acrobatic specialties. —GRAND OPERA HOUSE (J. W. B. Johnson, manager): Lillian Lewis pleased a large audience in As in a Looking Glass 22. The Sunday night performances at the Grand appear to pay.

HANNIBAL.—PARK OPERA HOUSE (Watson & Price, managers): Little Lord Fauntleroy, matinee and evening Feb. 26 to crowded houses. C. E. Varner 1; Spider and Fly 3.

MARCELINE.—MARCELINE OPERA HOUSE (W. A. Cannon, manager): Maude Atkinson's co. in repertoire to fair houses week of Feb. 24.

MARSHALL.—OPERA HOUSE (J. W. Bryant, manager): The Moss Family entertained a fair audience in a creditable manner Feb. 22.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): Ideal Comic Opera co. to poor business week of Feb. 20.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Milton Nobles presented From Sire to Son Feb. 21 to a small house. The Stowaway drew a large house 24. The co. and comic effects are better than the play.

CONCORD.—WHITE'S OPERA HOUSE (C. C. White, manager): The Stowaway Feb. 27 to a fair house.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Ferncliff to a good house and well-pleased audience Feb. 20.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Hamilton's New Fantasia drew large and enthusiastic houses Feb. 20-22, with the usual Saturday matinee. Hans the Butler to medium business 24-26. Bostonians 6-8. —GRAND OPERA

HOUSE (Crawford and McRoyals, managers): Boulogne to good business 27-28.

FREMONT.—LOVE OPERA HOUSE (Robert McRoyals, manager): The Warner Dramatic co. opened a week's engagement in repertoire to a packed house Feb. 24. Fat Rooney 3.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Halliday's Minstrel's Feb. 20 to poor business. Helen Blythe in Mother's Love 24.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Steve Reynard, manager): J. H. Halliday's Colored Minstrels to fair business Feb. 24. Helen Blythe in Mother's Love to poor business 26, 27. Fat Rooney 5.

NEW JERSEY.

JERSEY CITY.—Edward Harrigan and co. entertained the Academy of Music patrons week of Feb. 24, appearing in Old Lavender the first half and Cordelia's Aspirations the last half of the week. Most of the names identified with the past successes of this organization have disappeared from the cast, but the inimitable Harrigan still lives and with undiminished power presents the old familiar characters to his legion of admirers. As a matter of course the absence from the cast of Mrs. Yeamans, Johnny Wild and other past time favorites is a loss, but the present co. is capable and gives an even and enjoyable performance. One of the prominent local political organizations visited the theatre 27 to the number of 200 and showered floral and other tokens of appreciation upon the star, and entertained him at supper after the play. Business for the week excellent. Ullie Akerstrom week of 3.

ROCKEFELLER.—H. R. JACOB'S THEATRE: Peter Baker drew only fair business last week. Kate Purcell in Queen of the Plains opened 3 for three nights to a light house. Last half week R. D. MacLean and Marie Prescott in repertoire. —CROWNEIN'S THEATRE: The Henry Burlesque co., under the management of J. H. Smith, gave an excellent entertainment on their opening night 3. The business was very good. The co. includes many clever people among whom are W. F. Kaye and Ada Henry, Ward and Lyons, Emerson and Cook, Frank Dyer, Belle Clifton and Prince Satsuma. The entertainment closes with a burlesque on The Seven Ages entitled Seven Temptations. —ITEM: Cronheim has commenced the alteration of his house.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Donnelly and Girard's Natural Gas filled the house Feb. 23. Robert Downing presented The Gladiator 24 to only fair attendance. The audience was very enthusiastic, and Mr. Downing received a curtain call at the end of each act. Barry and Fay in McKenna's Flirtation had a very large and well-pleased house 25. Richard Golden in Old Jed Prouty drew large houses 27.

PATERSON.—JACOBS' OPERA HOUSE: Richard Golden in Old Jed Prouty Feb. 24-26. The first night of the engagement business was light, but the remaining performances drew good houses. Barry and Fay in McKenna's Flirtation to S. R. O. 27. Co. first-class. Arizona Joe in Black Hawk 28-1 to medium houses, at popular prices. The Night Owls' Big Burlesque co. week of 3. —PEOPLE'S THEATRE (Wareing and Zieff, managers): Austin's Australian Novelty co. turned people away at several performances, week ending 1. May Bird's Burlesque co. week of 3.

NEW YORK.

BROOKLYN.—Edgar Selden in Will o' the Wisp had a very fair week's business at the Grand Opera House. Mr. Selden's impersonation of the leading role is a clever piece of work, and the supporting co. is a good one. T. J. Farron in The Shanty Queen opened 3; Monroe and Rice 10. The second engagement of the Little Lord Fauntleroy at the Park Theatre was almost as successful as the first. There were but few empty seats during the week. Business was fair 4. Held by the Enemy being the attraction. Our Flat 10. Harrison's One of the Finest did large business week of Feb. 24 at the Brooklyn Theatre. Uncle Tom's Cabin opened 3 to good business. Amateurs had fall away at the Criterion Theatre week of 24. The Standard Opera co. returned 3, presenting Fra Diavolo. The attendance was good. Billie Taylor is underlined for 10. At Hyde and Behman's Theatre Harry Kerpell's co. played to packed houses all the week.

THE NEW YORK DRAMATIC MIRROR.

gan's Two Barneys to a small audience. Martine's Merry Makers in a double bill, The Crooks and Robert Macaire to fair business.

COHOES.—OPERA HOUSE (E. C. Gama, manager): W. T. Scanlan in Niles Aaron Feb. 25 to a crowded house. He was ably supported by Messrs. McNeil and Sherie.

PORTR JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Eden Musee co. Feb. 25; fair house.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): Fowler and Warrington's Corsair Feb. 25-26 to fair business. Bartholomew's Equines opened 25 to a very large audience. The MacLean-Prentiss co. 4-5.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Muggs' Landing Feb. 25 to a packed house. Thrown upon the World to light business 25.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): Victoria Vokes and a good co. presented Nan and Checkmate Feb. 25 to small business; audience pleased. J. K. Emmet in Uncle Joe 26 pleased a good-sized audience. Ullie Aberstrom as Annette the Dancing Girl 25 to only fair business; audience pleased. Madison Avenue Theatre (G. W. Smith, manager): Mena and a good co. presented Dad's Girl, Velvet and Rags, Pretty Polly, Gypsie's Fortune, Once Upon a Time and Fire Fly week of 24 to good business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Dore Davidson in Guilty Without Crime Feb. 25. Thomas Shea 25 to 15; popular prices.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Hertzmann made his first appearance in Newburgh before large audiences Feb. 25. Everybody pleased. The Private Secretary to a large house 25. William Gillette was ill and unable to appear. True Irish Hearts to a fair-sized audience 25.

WELLSVILLE.—BALDWIN'S (F. R. Church, manager): Ullie Aberstrom as Annette the Dancing Girl Feb. 25 to S. R. O.

SINGHANTON.—OPERA HOUSE (J. P. E. Clark, manager): Muggs' Landing Feb. 25-27 to large and well-pleased audiences. J. K. Emmet appeared as Fritz in a Madhouse 25 to a crowded house.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Hodge, manager): Two Barneys to fair business Feb. 25. Kiralfy's Water Queen to very large business 25.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Floy Crowell week of Feb. 25, at popular prices to S. R. O. nightly. Bolony Kiralfy's Water Queen 4.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Time Will Tell Feb. 25-27 to fair business. True Irish Hearts 3; Muggs' Landing 3.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): James Riley in The Broom-maker of Carlsbad gave a good performance to a small house Feb. 25. Edgar Seiden in Will of the Wisp 5.

CORTLAND.—CORTLAND OPERA HOUSE: Thrown upon the World to big business Feb. 25.

NORTH CAROLINA.

CHARLOTTE.—Maggie Mitchell played to a fair house Feb. 25. Little Lord Fauntleroy 1.

PAYETTEVILLE.—WILLIAMS' OPERA HOUSE (W. C. McDuffie, Jr., manager): New York Comedy week ending 1 to fair business. Hettie Bernard-Chase 3.

DURHAM.—STOKES' OPERA HOUSE (J. T. Malloy, manager): Mattie Vickers Feb. 27 to a large audience.

WILMINGTON.—OPERA HOUSE (E. G. Penny-packer, manager): Adele Frost Feb. 27-28 in Ingomar, Pygmalion and Galatea and the Marble Heart to fair business. Edmund Collier, Myron Leffingwell, Clement St. Martin, Mary Maddern and Kate Bartlett joined Miss Frost's co. here. Little Lord Fauntleroy 3.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (Miller Brothers, managers): Hernandez, presented by the Redmond-Barry co., had moderately business the latter part of week ending 1. The Fakir opened to S. R. O. 25. METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Cleveland's Minstrels, with Emerson and Dougherty, drew a crowded house 25.

DAYTON.—THE GRAND (Reist and Dickson, managers): Bootles' Baby Feb. 25 to medium business. Cleveland's Minstrels played a return engagement 25 to a large audience. THE PARK (Reist and Dickson, managers): Ida Van Cortlandt commenced a week's engagement 25 appearing in a repertoire of popular plays to very large business. CUES: Sonnet artists Wilson and Godlove have just completed two beautiful interiors for the Grand. The designs are original and are highly appreciated by visiting co. Treasurer Wood Patton of the Grand, and your correspondent have returned after a pleasant trip to Florida and New Orleans.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Eagan and Wall's Model Comedy co. had good houses week of 25. ITEM: W. F. Walcott, late of the Walls of New York co., joined the Model Comedy co. here.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): New Orleans Uncle Tom's Cabin co. Feb. 25 to a fair house. Little Nipper 5.

WOOSTER.—NEW CITY OPERA HOUSE (George Kotler, manager): Our Gorman Ward Feb. 25 did not give general satisfaction. Business fair. Royal Hand Bell Ringers 27; Uncle Hiram 6.

TROY.—TROY OPERA HOUSE (G. A. Brannan, manager): The Fakir to a crowded house Feb. 25.

CANTON.—SCHAEFER'S OPERA HOUSE (Ford Weber, manager): Keep it Dark was presented to a fair-sized audience Feb. 25. Walter S. Sanford in Under the Lash to fair business 25. Our Gorman Ward 27; Uncle Hiram co. 3.

TOLEDO.—WHEELER'S OPERA HOUSE (G. W. Brady, manager): Mena Janaschek as Lady Macbeth 25 to a good house Feb. 25. Evans and Hargy to S. R. O. 27. Louis James 27, 28 to fair houses. PEOPLE'S: N. S. Wood in Out in the Streets to a good week's business, ending 7. McKee Rankin week of 3.

MARIETTA.—CITY OPERA HOUSE (W. R. Grimes, manager): Gilbert and Dickson's She co. Feb. 25 to light business. CITY OPERA HOUSE: Vreeland and Middleburg's New Orleans Uncle Tomco. to a large house 25. Little Nipper 4.

NEWARK.—OPERA HOUSE (J. H. Miller, manager): A large and appreciative audience greeted Margaret Mather in Romeo and Juliet Feb. 25. MUSIC HALL (Cliff Rosebrough, manager): Loder's Hilarity co. 25 to good business.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Under the Lash Feb. 25 to a light house. Boston Ideal Barjo, Mandolin and Guitar Club gave a delightful entertainment 28 to a good-sized audience.

UNRICHVILLE.—CITY OPERA HOUSE (Alvin Van Ostran, proprietor): Hilarity co. to good business Feb. 25. Puck and Furman's Dan'l Boone co. to fair business 25.

LIMA.—PAUBOT OPERA HOUSE (H. G. Hyde, manager): Joseph Murphy in Shaan Rhue Feb. 25 to good business. Walter S. Sanford in Under the Lash 25 to a fair-sized audience. Cora Tanner 7; Kiralfy's Lagardere 8.

MARION.—MUSIC HALL (James Sargeant, manager): Leonso Brothers to a good business week of Feb. 25.

CADIZ.—OPERA HOUSE (Hal Quarry, manager): Charles A. Loder's Hilarity co. pleased a large house Feb. 27.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kauffman, manager): Margaret Mather presented Lash the Forsaken to a crowded house Feb. 27.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The minstrel performance of the local Elks Feb. 25 drew a \$700 house. The Arion and Odeon musical quartettes from Cleveland assisted. Two Sisters to good business 26, 27.

ALLIANCE.—OPERA HOUSE (C. A. Goddard, manager): Uncle Hiram to a very large house Feb. 25. OPERA HOUSE (G. W. Soutbeck, manager): On the Trail, or Daniel Boone, to a crowded house 25.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Ullie Aberstrom played a return engagement Feb. 25 to a good house, presenting Annette the Dancing Girl. Madame Janaschek, supported by a first-class co., presented Natchez to a

good house 25. The Two Sisters was presented to a very large audience 27.

IRONTON.—NEW MASONIC OPERA HOUSE (R. F. Ellsberry, lessee and manager): The Standard Theatre co. did a good business week of 24.

OREGON.

PORTLAND.—MARQUAN GRAND (S. H. Friedlander, manager): One of the greatest theatrical events of the Northwest was the dedication of this new temple of amusement Feb. 10 by the Emma Juch Opera co. The theatre has been packed during the seven performances of this co., and it was a grand success, the receipts for the week amounting to \$7,000, being by far the largest engagement ever played here. This co. will be followed Feb. 21 week by Al Heyman's Shandorah. NEW PARK THEATRE (J. P. Howe, manager): Vernona Jarbeau week Feb. 10 in Starlight, did a big business in spite of the opposition of the opening of the Marquan Grand. Mr. Bernstein, her manager, was delighted with her reception at Portland. Daniel E. Bandmann, the tragedian in Shakespeare plays week of 17. PERSONALS: Manager and Mrs. Al Heyman left for Chicago after witnessing the inaugural of his new theatre here—the Marquan Grand. Mr. S. H. Friedlander is a very courteous manager and one well known in the East. He managed the Masonic Temple at Louisville, Ky.; Harris Theatre, Louisville; Bijou, at Washington; Academy of Music, Baltimore; and Harris' theatres, St. Paul and Minneapolis. He is well pleased with Portland. Sam Myers is the treasurer of the new house. Manager Howe, of the new Park, announces that he has engaged an opera co., which will appear at the new Park soon for an indefinite season, at popular prices.

PENNSYLVANIA.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Dufan, manager): Woman Against Woman with May Wheeler in the leading role, one of the strongest and best plays presented here this season. Mr. did fairly good business Feb. 25-26. ITEM: E. Yecker who managed the Opera House successfully for many years, will take charge again next season. Associated with him will be his son, C. A. Yecker, and J. B. Kinehart.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): James Reilly as The Broom-maker of Carlsbad gave two satisfactory performances to fair houses Feb. 25; Victoria Vokes to a good house 25. Ullie Aberstrom in Annette the Dancing Girl 25, and Gorman's Minstrels 26, both to good business. ITEM: Frank M. Wagner has assumed the business management of The Last Days of Pompeii.

POTTSTOWN.—OPERA HOUSE (Guldin and Strahl, managers): Forbe's Dramatic co. Feb. 25, presented Ten Nights in a Bar-Room and Partners to a fair house. To medium-sized houses. Arizona Joe, 24 to good business.

LANFORD.—OPERA HOUSE (James W. Malloy, manager): George A. Hill's People's Theatre, co. to good business week closing Feb. 25. Centennial Jubilee Singers, 25, to poor business.

BUTLER.—OPERA HOUSE (A. M. Root, manager): James Reilly in the Broom-maker to a large house Feb. 27. Devil's Mina, March 5.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): The Elks had a benefit Feb. 17, with Robert Mantell in Monbars to a large and fashionable audience. George C. Staley with a good co. in A Royal Pass Feb. 25 to packed house and well-pleased audience. Thomas E. Shea 25-27, to large houses. Annie Pickley 3.

CARBONDALE.—OPERA HOUSE (J. O'Hearn, manager): Hamlet was presented by home talent Feb. 21, 22 in a very creditable manner to large audiences. ACADEMY OF MUSIC (Abraham Sahm, manager): Prof. Reynolds, the mesmerist, to a good business, week closing 1.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE (James T. Davies, manager): Fleming's Around the World in Eighty Days had a fair house Feb. 17. Restifort's Pathfinders to crowded houses week of 25.

WILKESBARRE.—MUSIC HALL (M. H. Burgher, manager): Held by the Enigma, Feb. 25, matinee and evening to large business. Performances very satisfactory. J. K. Emmet, 25 to a large audience.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Clara Louise Kellogg to a good house Feb. 25. Ullie Aberstrom, matinee and evening 25 to fair-sized and well-pleased audiences.

NEWCASTLE.—House dark. ITEMS: At the post-office here there are letters for the following professionals: Fred Allen, W. H. Bishop, Brown, I. T. Carpenter, Mattie Goodrich, R. F. Lindsay, Phil W. Peters. The attaches of Allen's Opera House held a very successful ball at Keystone Hall, 25.

HARRISBURG.—OPERA HOUSE (G. H. Markley, Lottie Pine in Part Feb. 25 to a fair house. A Cold Day, 27 to small business. Thomas E. Shea, 28 to very good supporting co. at popular prices, 28 to fairly good business.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): The Night Owls gave a good performance to large houses Feb. 27-28. Kate Pursell 6-8. GRAND OPERA HOUSE (George M. Miller, manager): Robert Downing in The Gladiator to a large and delighted audience 25. A Cold Day filled the house 1. Natural Gas 5.

TYRONE.—CONRAD OPERA HOUSE (W. Fisk Conrad, manager): Prof. S. T. Ford gave an entertaining lecture Feb. 25 under the auspices of the Tyrone Lecture Society. Feck's Bad Boy 7; Natural Gas 10.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Gorman's Minstrel 25 to fair business. Joseph Murray 3; Jim the Penman 4.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): The Shanty Queen Feb. 26; small house. Around the World in Eighty Days to fair business 27. Robert Downing, 4; Thomas E. Shea 5-8.

SHANOKIN.—G. A. R. OPERA HOUSE (John P. Oiler, manager): Around the World in Eighty Days to a top-heavy house Feb. 21. ITEM: The E. P. Sullivan co. was booked for week of 24, but owing to the dullness and scarcity of money here just now, occasioned by nearly all the collieries being closed, Manager Oiler canceled as he has done with several other co. he had booked for this month.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliott, proprietor): J. K. Emmet Feb. 25, in Fritz in a Mad House to the largest house of the season. The audience was not very enthusiastic nor very well pleased.

MARCH CHURCH.—CONCERT HALL (John H. Faga, manager): Al G. Field's Minstrels Feb. 27 to a crowded house. The audience was more than well pleased. Robert Downing, 6.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): Gorman's Minstrel Feb. 25 drew a large house.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Victoria Vokes in Nan the Good-for-nothing and Checkmate Feb. 25 to a fair house. Julia Marlowe in Twelfth Night, 27; large house. Edgar Seiden in Will of the Wisp, 6.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cadenbough, Bell, managers): Keep it Dark Feb. 25 to light business. Dear Irish Boy 3; Two Sisters 10.

TAMAUCA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Dottie Pine in Part played to a good sized house Feb. 25. George C. Staley in A Royal Pass return date, 26 to a large and appreciative audience. E. P. Sullivan supported by Rose Stahl in repertoire 6-8.

TITUSVILLE.—OPERA HOUSE (I. C. Edmundson, manager): Gorman Brothers' Minstrels Feb. 25 to fair business.

ALLENSTOWN.—MUSIC HALL (A. S. Grim, manager): Florence Bindley Feb. 25, 26 in Dot and After Taps. The Shanty Queen 27 to moderate business. Amy Lee as the queen was very acceptable. T. J. Farron made a hit as Mike Brannagan.

MORRISTOWN.—MUSIC HALL: J. K. Emmet, Feb. 25 to a large audience. W. J. Flemming's Around the World in Eighty Days played to good business 25.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Robert Downing, Feb. 26, 27 in The Gladiator and The White Pilgrim to small business. Mr. Downing is a fine actor and is well supported. Field's Minstrels to a large business 1.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Night Owls Feb. 26 to a large and appreciative audience.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull proprietor and manager): MacLean-Prentiss co. in As You Like It to a moderate house Feb. 25. Milton Nobles pleased a fair audience in From Sire to Son 27. Lights and Shadows, 8. ITEM: Charles MacNamara was here in the interest of Held by the Enemy 25. He had a narrow escape in an accident on the Providence Railroad 25. This is his third railroad accident in a short time.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Hands Across the Sea week of Feb. 25 drew well filled houses. The Grand Metropolitan week of 3. GAIETY OPERA HOUSE (R. F. Keith, manager): Kata Castleton appeared in A Paper Doll Feb. 25-1 and matinee to good houses. As Dolly Chirrup Miss Castleton was given ample room to display her specialties, and her songs were loudly encored. The support was good.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Little Lord Fauntleroy Feb. 25, 26, and matinee played to probably the largest houses of the season. At the matinee the house was literally jammed, hundreds being turned away. Flossie Ethyl and George Cooper received repeated calls. The cast, including James G. Peakes, an excellent actor, was exceptionally good. GRAND OPERA HOUSE (J. P. O'Neil, manager): Kata Castleton appeared in A Paper Doll Feb. 25-1 and matinee to good houses. As Dolly Chirrup Miss Castleton was given ample room to display her specialties, and her songs were loudly encored. The support was good.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Professor Bristol's Equi-scurriculum Feb. 25, 26, with matinee, to very large business. Little Lord Fauntleroy co. 27 to the largest house of the season. There was scarcely standing room in any portion of the building.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Sweet Lavender co. Feb. 20-22 to fair business. The co. is a capable one, but the piece did not draw. Cora Tanner in Fascination 24-26 to good business. Miss Tanner is a charming actress and has fine support. ITEM: Manager Leubrie, in view of the fact that he will have two new plays to play against next season, will conduct his theatre on the popular price plan. The house easily seats 1,600 people. It is to be newly carpeted and renovated. A cloak-room will be opened for the ladies and children.

NASHVILLE.—THE VENDOME (I. O. Wilson, manager): In spite of pouring rains, crowded houses greeted Jefferson and Florence Feb. 24, 25 in The Rivals, and the universal verdict is, more delighted performances were never witnessed on Nashville stages before. Prices were advanced to \$1.50 and \$2. Cora Tanner made her first visit to Nashville Feb. 1 presenting Fascination to fair business. She deserved crowded houses. Marie Wainwright 3-5 and Clara Morris 6-8. THE GRAND (Emma Warren, manager): Miss Warren, supported by her co., presented first half of the Kathleen Mavourneen and the latter half, Fogg's Ferry, to fairly good attendance throughout the week.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Pat Men's Club did a fair business Feb. 25. Part 1 Rosa 25 to a large and well-pleased audience. The event of the season was the appearance of the Jefferson-Florence co. 26. Standing room tickets were sold before the doors were opened.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Part 1 Rosa Feb. 25, 26 to good business. Cora Tanner 27, 28 to fair business. McCarthy's Mishaps 24 to a good house. Jefferson-Florence co. 28. ELKS: The leading citizens of Knoxville have organized a lodge of Elks with sixty chartered members.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Town Lots Feb. 26 to poor business. Walter S. Matthews 28.

TEXAS.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): The Silver King to fair business Feb. 17, 18. Katie Putnam to good houses 19, 20. Lewis Morrison in Faust drew crowded houses 21, 22.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): James O'Neill in Monte Cristo drew large audiences 19, 20. Hanlon's new Fantasma opened 24 to a crowded house. Primrose and West's Minstrels 28-31. Lizzie Evans 2, 3.

WEATHERFORD.—HAYNES OPERA HOUSE (D. C. Haynes, manager): Mrs. George S. Knight in The Garden Wall Feb. 17 to poor business. Co. good. Katie Putnam 18 to S. R. O. (S. R. O. in Erma the Elf. Co. good. Hera Kendal in A Pair of Kids 22 to good business. Mrs. Scott-Siddons in her Dramatic Readings 24 to good business.

TYLER.—GRAND OPERA HOUSE (Durst and Berg, managers): Lewis Morrison in Faust 17 filled the house and captured the audience, receiving curtain calls after each act. Rosabel Morrison is the sweetest Gretchen on the stage. Co. good throughout; scenic and electrical effects fine. ITEM: Mr. Morrison and the entire co. were entertained by the Tenebra Club after the performance.

SHERMAN.—SHERMAN OPERA HOUSE (A. O. Nash and Co., managers): Jules Levy's Concert co. to a fair house 13. Lewis Morrison in Faust 20 to a large house.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Lost in New York closed a three nights' engagement Feb. 28 to good business. James O'Neill in Monte Cristo 21, 22 to large business. "Fairies' Well" co. to a fair business 23-25; good co.

VERMONT.

RUTLAND.—RUTLAND OPERA HOUSE (A. W. Higgins, manager): Chantrel as Kit to a large and well-pleased audience Feb. 25.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Chanfrau in Kit, the Arkansas Traveler, to a large and well-pleased audience Feb. 25.

VIRGINIA.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, manager): The Night Owls to S. R. O. Feb. 24.

WASHINGTON.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junnett, manager): John S. Murphy in Kerry Gow and Shaun Rhue to fair houses Feb. 17, 18. TACOMA THEATRE (John W. Hanna, manager): Vernona Jarbeau to good houses 17-19. The Emma Juch Opera co. 20-22 and matinee drew to the capacity of the theatre. The S. R. O. sign being displayed nightly. The gross receipts were little in excess of \$7,000 for the four performances. Faust, Carmen, Bohemian Girl and Dear Freischütz were the operas presented. A return engagement of the co. is announced for 3-5 during which Miss Juch will make her first appearance as Gilda in the English version of Rigoletto.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Margaret Mather Feb. 25 presented Gretchen to a very large and enthusiastic audience. Donald Downie filled in the balance of the week with illustrated lectures to fair business. GRAND OPERA HOUSE (O. C. Genter, manager): Devil's Mine week ending 1 to good business.

PARKERSBURG.—ACADEMY OF MUSIC (E. R. Cady, manager): Haggard's She Feb. 20 to a small house. Royce Comedy co. 25 to fair business.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman Brown, manager): Keller gave two pleasing performances Feb. 25 to good houses. Henderson's Good-byes 6-8. Biju (Jacob Litt, manager): Charles McCarthy in One of the Bravest to fair business week of 25. Shadows of a Great City week of 1. STANDARD (Miller and Nicolai, managers): Edwin Arden in Buried Out 20-23 drew fair-sized audiences. ITEM: Manager Litt returned from a week's sojourn with his Stowaway co. in New York and Boston. He feels highly pleased with the business being done by the co. Manager Stensby is seriously ill at home.

BELOIT.—GROUNDS' OPERA HOUSE (Howard and Wilson, managers): Max Nevada in Cynthia and An Unequal Match Feb. 25, 15 to fair houses at

low prices. Murry and Murphy in Our Irish Visitors to their usual good business. Connell and Madison. TURNER HALL (McConnell and Pressentin, managers): Murry and Murphy in Our Irish Visitors to the best house of the season Feb. 24.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (I. M. Kohler, manager): The Musin Opera co. Feb. 25 to a packed house.

JANESVILLE.—LAPPIN'S OPERA HOUSE (C. E. Moseley, manager): Pilson and Errol's farce-comedy, The Chicks, to fair business Feb. 25.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Manager Charles Arnold in Ham the Boatman played a return date Feb. 14 and did a fair business. Bill Nye 27; New York Casino co. 28. ITEM: Charles Arnold is interested in sixty-five building lots here.

CANADA.

BROCKVILLE.—GRAND OPERA HOUSE (G. T. Fulford, manager): Gilmore's Twelve Temptations drew large audiences Feb. 25. Swedish Ladies' Octette March 5.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): The largest house of the season attended a grand concert Feb. 20, given by Norah Cleach, our talented young violinist, who has just finished her course at Leipzig, Germany.

LONDON.—GRAND OPERA HOUSE (Frank Kirchner, manager): J. B. Polk in The Silent Partner Feb. 25, 26 to fair business. Frank Tucker's co. in Ranch 10, Joshua Whitcomb and Hearts of Oak.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): The Lilly Clay Gaiety co. Feb. 25 to good house.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Frohman's Lyceum co. in The Wife Feb. 27-2 to good patronage. Twelve Temptations week of 3. TORONTO OPERA HOUSE (Jacob Frank, manager): Siberia drew crowded houses week of 24.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): E. A. McDowell's Comedy co. in repertoire to good business week of Feb. 24. The warm welcome which Mr. and Mrs. McDowell received showed that their friends in Montreal had not forgotten them. The co. is a good one all round, and in these days of long runs a change of programme nightly is a pleasing variety. Among the pieces presented were Engaged, Arrah-Na-Pogue and Moths. The co. remains another week. THEATRE ROYAL (Spartaco Jacobs, manager): Gray and Stephens' co. in The O. J. Oakes Bucket and Saved from the Storm week of 24 to good business.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): A large audience greeted Kiralfy's Water Queen Feb. 24. Lily Clay's Colonial Gaiety co. to a packed house 26.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): W. J. Gilmore's Twelve Temptations drew well Feb. 24, 25. Swedish Octette 3.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, making them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Kansas City, Mo., March 3-week; Chillicothe 10, Maryville 11, Creston, Ia., 12, Red Oak 13, Council Bluffs 14, Atlantic City 15, Des Moines 17, Oskaloosa 18, Ottumwa 19, Keokuk 20, Fort Madison 21, Muscatine 22.

ADAMS STOCK CO.: Sing Sing, N. Y., March 3-week;

FRANK MAYO: Oskosh Wis., March 3.
 PANTASMA (B) Co.: North York, Tex., March 3-4.
 Dallas 7, & Shreveport, La., 10, Marshall, Tex., 11, Hot Springs, Ark., 12, Little Rock 14, 15, Ft. Smith 17-19, Springfield, Mo., 20-22.
 PANTASMA (A) Co.: Salt Lake City March 5, 6, San Francisco 10-12 weeks.
 FLORENCE HAMILTON Co.: Mendota, Ill., March 10-11 weeks.
 FARRIS Co.: Cleveland, O., March 3-week; Louisville Ky., 10-week.
 FRANK FRAYNE Co.: Troy, N. Y., March 3-week.
 FAT MEN'S CLUB Co.: Indianapolis, Ind., March 5, Decatur, Ill., 6.
 FUGITIVE Co.: Philadelphia March 3-week; Reading Pa., 10-12, Paterson, N. J., 13-15, Philadelphia 17-19 weeks.
 FERNCLIFF Co.: New Haven, Ct., March 5.
 FANNY DAVENPORT Co.: St. Louis, March 3-week; Springfield, Ill., 10, Peoria 11, Decatur 12, Evansville, Ind., 13, Owensboro, Ky., 14, Lexington 15, Cincinnati 17-19 weeks.
 FRANK DANIELS Co.: N. Y. City—Indefinite.
 FARRIES' WELL Co.: Greenville, Tex., March 5, Sherman 6, Denison 7, Paris & Hot Springs, Ark., 10, 11, Little Rock, 12, Cairo, Ill., 13, Springfield 14, Bloomington 15, Chicago 16-18 weeks.
 GOWING MOHAWK: Philadelphia March 3-week.
 GRAY-STEPHENS Co.: Toronto March 3-week; Buffalo 10-week; Cleveland 17-week.
 GALLEY SLAVE Co.: Albany, N. Y., March 5, Troy 6.
 GREAT METROPOLIS Co.: Providence, R. I., March 3-week.
 GRISMER DAVIES Co.: San Francisco March 17-19 weeks.
 H. S. SHE, HIM, HER Co.: Brooklyn, E. D., March 3-week.
 HANS THE BOATMAN Co.: St. Paul, Minn., March 3-week; Minneapolis 10-week.
 HANDS ACROSS THE SEA Co.: Baltimore Md., March 3-week; Jersey City 10-week.
 HUMPHY DUMPHY Co.: St. Paul, Minn., March 3-week.
 HOLE IN THE GROUND Co.: San Francisco Feb. 24-26 weeks.
 HARDIE-VON LEER Co.: Chicago March 3-two weeks.
 HELD BY THE ENEMY (No. 1) Co.: Brooklyn March 3-week; Brooklyn, E. D., 10-week.
 HELEN ADILL Co.: Coatesville, Pa., March 3-week.
 HELD BY THE ENEMY (No. 2) Co.: Bradford, Pa., March 6, Oil City 7, Erie 8.
 HENRY CHANFRAU Co.: Saugerties, N. Y., March 5, Catskill 6, Cornwall 7, Tarrytown 8, Matteawan 10, Hudson 11, Schenectady 12, Mechanicville 13, Glens Falls 14, Cohoes 15, Amsterdam 17, Scholastic 18, Cooperstown 19, Oneonta 20, Norwich 21, Binghamton 22 weeks.
 HILAMITY Co.: Uniontown, Pa., March 5, Mt. Pleasant 6, Scottsdale 7, Greensburg 8, Altoona 10, Indiana 11, Irwin 12.
 IDA VAN CORTLAND Co.: Wheeling, W. Va., March 3-week; Indianapolis 10-week; Toledo 17-week.
 IVY LEAF Co.: Marlboro, Mass., March 5, Fitchburg 6, Waltham 7, Chelsea 8, Brockton 10, Attleboro 11, Taunton 12, New Haven, Ct., 13-15.
 IN THE RANKS Co.: Louisville, Ky., March 3-week.
 IN CLOVER Co.: Susquehanna, Pa., March 5, Owego, N. Y., 6, Elmira 7, 8, Corning 10.
 J. H. WALLACE Co.: Cleveland March 3-week.
 JANAUSCHKE: Bay City, Mich., March 5, 6, East Saginaw 7, 8.
 JOHN S. MURPHY Co.: Deer Lodge, Mont., March 3, Butte City 6-8, Anaconda 10, 11, Marysville 12, Helena 13-15, Bozeman 17, Miles City 18, Glendive 19, Bismarck, Dak., 21, Janestown 22, Fargo 24.
 J. J. DOWLING Co.: Montreal, Can., March 3-week.
 J. B. POLK Co.: Marshalltown, Ia., March 5, Oskaloosa 6, Des Moines 7, 8, Cedar Rapids 10, Burlington 11, Galesburg, Ill., 12, Bloomington 13, Peoria 14, 15, St. Louis 17-week.
 JOSEPH MURPHY: Erie, Pa., March 5, Olean, N. Y., 6, Elmira 7, Wilkesbarre, Pa., 8.
 JEFFERSON-FLORENCE Co.: Cincinnati March 3-5, Pittsburgh 6-8, N. Y. City 10-12 three weeks.
 JOHNSON'S Co.: Alliance, O., March 3-week.
 JOSE MILLER Co.: Cornwall, N. Y., March 3-week.
 KATE PURSELL Co.: Hoboken, N. J., March 5.
 LITTLE LORD FAUNTLEROY Co.: Waukegan, March 5, Pullman 6, Kalamazoo, Mich., 7, Kalamazoo, Mich., 7, Kalamazoo, Mich., 7.
 KALAFYS Co.: Bradford, Pa., March 5.
 KENDALL: New York City Feb. 17-March 8, San Francisco 17-April 5.
 LITTLE LORD FAUNTLEROY Co.: Newark, N. J., March 3-week.
 LITTLE LORD FAUNTLEROY Co.: Greenboro, N. C., March 5, Danville, Va., 6, Norfolk 7, Richmond 10, 11, Alexandria 12, Annapolis 13, Wilmington, Del., 14, 15.
 LILLIAN LEWIS Co.: Denver, Col., March 3-week; St. Louis 10-week.
 LUTHER AND SHADOWS Co.: New Bedford, Mass., March 4, 5, Fall River 7, Newport 8.
 LAZZIE EVANS Co.: Brenham, Tex., March 5, Temple 6, Belton 7, Austin 8, San Antonio 9, Waco 11, Hillsboro 12, Ft. Worth 13, Greenville 14, Paris 15.
 LONDON GAIETY Co.: Boston, March 3-two weeks.
 LATER ON Co.: Cincinnati, O., March 6-8.
 LOST IN NEW YORK Co.: Indianapolis March 3-week; Chicago 10-week; Grand Rapids, Mich., 17-week.
 LEGAL WRECK Co.: Indianapolis, Ind., March 3-week.
 LEWIS MORRISON: Houston, Tex., March 5, 6, Galveston 7, 8, New Orleans 10-week, Mobile, Ala., 17, Selma 18, Montgomery 19, Columbus 20, Annapolis 21, Chattanooga, Tenn., 22.
 LOUIS JAMES: Cleveland, O., March 6-8, Warren 10, Youngstown 11, Erie, Pa., 12, Buffalo 13-15.
 LAGARDE Co.: Lexington, Ky., March 5.
 MORIA Co.: Corning, N. Y., March 3-week.
 MRS. GEORGE KNIGHT: Little Rock, Ark., March 5, 6, Memphis, Tenn., 7, 8.
 MONTE CRISTO (O'NEILL'S) Co.: Little Rock, Ark., March 5, 6, Ft. Smith 6, Springfield, Mo., 7, Topeka, Kan., 8, Pueblo, Col., 10, 11, Colorado Springs 12, 13.
 McDOWELL COMEDY Co.: Montreal, Can., March 3-week; Toronto, Ont., 10-week.
 MAIN LINE Co.: Council Bluffs, Ia., March 6, Omaha, Neb., 7-9, Lincoln 10, 11, Beatrice 12.
 MCKRAY-MURPHY Co.: Indianapolis, Ind., March 3-week.
 MIDNIGHT BELL Co.: N. Y. City, March 3-week.
 MAUDE ALKINSON Co.: Holton, Kan., March 5, Topeka 6, 7, Wamego 8, Manhattan 10, 11.
 MATTIE VICKERS Co.: Charleston, S. C., March 5, Augusta, Ga., 6, Columbia, S. C., 7, Spartanburg 10, Henderson, N. C., 11, Hickory 11, Greensboro 12, Danville, Va., 13, Roanoke 14, 15, Richmond 16, 19, Hampton, Va., 20, Hobeoken, N. J., 21.
 MACLEAY-PRESCOTT Co.: Hoboken, N. J., March 6-8.
 MARGARET MATHER: Indianapolis March 3-5, Columbus 6-8, Chicago 10-week.
 MONROE-RICE Co.: Boston, Feb. 24-two weeks.
 MR. HARKNES OF NEW YORK Co.: Washington, D. C., March 3-week.
 MME. NEVILLE Co.: Utica, N. Y., March 3-5, Amsterdam, 6-8, Rochester 10-week.
 MAGGIE MITCHELL Co.: Los Angeles, Cal., March 3-week.
 MY PARTNER Co.: Pittsburgh, March 3-week.
 MCCARTHY'S MISADVENTURES Co.: Augusta, Ga., March 5, Savannah 6, Charleston S. C., 7, 8, Wilmington, N. C., 10, Petersburg, Va., 11, Norfolk 12, 13, Richmond 14, 15.
 MAMIE WAINWRIGHT: Nashville, Tenn., March 3-5, Memphis, 6-8.
 M. L. TON NOBLES: Meriden, Ct., March 5, Waterbury 6, Bridgeport 7, 8.
 M. KEE RANKIN Co.: Toledo, O., March 3-week.
 NEGROTTA Co.: Vinton, Ia., March 3-week.
 NEW YORK THEATRE Co.: Lebanon, Pa., March 3-week.
 NASH'S Co.: Bellwood, Pa., March 6, Tyrone 7, Houdenville 8.
 N. C. GOODWIN Co.: Chicago, Ill., March 3-week.
 NIGHT OFF Co.: San Francisco, Cal., March 3-week.
 NOSS FAMILY Co.: Fort Scott, Kas., March 5, Pittsburg 6, Weir City 7, Columbus 8, Webb City Mo., 9, Carthage 11, Springfield 12, Clinton 13, California 14, Jefferson City 15.
 N. S. WOOD Co.: Detroit, Mich., March 3-week.
 NATURAL GAS Co.: Reading, Pa., March 5, Easton 6, Allentown 7, Harrisburg 8, Wheeling 12, 14, Janesville 15.
 NELLIE McHENRY Co.: N. Y. City, March 3-week.
 ONE OF THE BRAVEST Co.: Minneapolis, Minn., March 3-week.
 OLD HOMESTEAD Co.: Oneida, N. Y., March 5, Rome 6, Utica 7, 8, Troy 10-11, Hoosac Falls,

Mass., 12, North Adams 13, Northampton 15, New Haven, Ct., 17-19, Hartford 20-22.
 ONE OF THE PINEST Co.: Worcester, Mass., March 3-week.
 OLD JED PROUTY Co.: Pittsburg March 3-week; Baltimore 10-week; Providence 17-week.
 OUR FLAT CO.: Syracuse, N. Y., March 6-8, Brooklyn, 10-week.
 OLIVER BYRON Co.: Rochester, N. Y., March 3-week; Albany 10-week; Montreal 17-week.
 PAYMASTER Co.: Chicago Feb. 24-three weeks.
 PATTI ROSA: Jackson, Miss., March 5, Vicksburg 6, PAUL KAUFAR Co.: Brooklyn, E. D., March 3-week.
 PASSON'S SLAVE Co.: Providence, R. I., March 3-week.
 P. F. BAKER Co.: N. Y. City, March 3-week; Philadelphia 10-week; New Haven, Ct., 17-19, Gloversville, N. Y., 20, Little Falls 21, Schenectady 22.
 PAT ROONEY Co.: Grand Island, Neb., March 5, Carney 6, Cheyenne, Wyo., 7, Laramie 9, Salt Lake 10, Ogden 11, Virginia City, Nev., 13, Carson City 14, Reno 15, San Francisco 17-two weeks.
 PARLOR MATCH Co.: Chicago, Ill., March 3-week.
 POSSIBLE CASE Co.: Kansas City, Mo., March 3-week.
 PEOPLE'S THEATRE Co.: Lehigh, Pa., March 3-week; Elmira, N. Y., 10-week.
 PRINCE AND PAUPER Co.: Albany, N. Y., March 6-8.
 PRIVATE SECRETARY Co.: Cincinnati, March 3-week; Boston 10-week; Brooklyn 17-week.
 ROSIE VOKES Co.: Philadelphia March 3-two weeks; Washington, D. C., 17-week; Baltimore, 24-week.
 ROBERT DOWNING Co.: Wilkesbarre, Pa., March 5, March Chunk 6 Towanda 7, Binghamton, N. Y., 8, Corning 10, Schenectady 11, Olean 12, Jamestown 13, Warten 14, Meadville 15.
 ROYCE-LAWSON Co.: Martinsburg, W. Va., March 5, Hagerstown, Md., 6, Chambersburg, Pa., 7, Carlisle 8.
 ROLAND REED Co.: Kansas City March 3-5, Chicago 9-week.
 ROBERT MANTELL Co.: Chicago Feb. 24-two weeks.
 ROSE COGHAN Co.: New York City Feb. 24-two weeks; Pittsburgh 10-week; Philadelphia 17-week.
 REUBEN GLUE Co.: Pittsburg, Pa., March 10-week.
 RICHARD MANSFIELD Co.: Chicago, March 3-two weeks.
 ROYAL PASS CO.: Philadelphia March 3-week.
 RHEA: Springfield, Mass., March 5, Danbury, Ct., 6, New Haven 7, 8, Washington, D. C., 10-week; New York City 17-week.
 SKE (Gilbert-Dickson's) Co.: Rochester, Pa., March 5, McKeesport 6.
 STERLING COMEDY Co.: Du Bois, Pa., March 3-week.
 SCOTT GUNN Co.: Fulton, Ky., March 3-week.
 SHE CO.: St. Louis March 3-week.
 SHERIDA Co.: Buffalo, N. Y., March 3-week.
 SHERMANIAN Co.: N. Y. City Feb. 17-April 10.
 SHIPPING STONE Co.: N. Y. City indefinite.
 SOL SMITH RUSSE L.: San Francisco, Feb. 24-two weeks.
 SEYMOUR-STRATTON Co.: Mt. Holly, N. J., March 3-week.
 SPIDER AND FLY Co.: Hannibal, Mo., March 3, Galesburg, Ill., 4, Burlington, Ia., 5, Peoria, Ill., 6, Bloomington 7, Decatur 8, St. Louis 10-week.
 SHADOWS OF A GREAT CITY Co.: Milwaukee, Wis., March 3-week; Minneapolis 10-week; Chicago 17-week.
 SALVINE N. Y. City March 3-two weeks.
 SI PERKINS Co.: Stevens Point, Wis., March 5, Appleton 6, Oshkosh 7, Fond du Lac 8.
 SHARPLEY'S Co.: Dallas, Tex., March 3-week.
 STILL ALARM Co.: Trenton, N. J., March 3, Scranton, Pa., 6, 8, N. Y. City 10-week.
 STANDARD THEATRE Co.: Portsmouth, O., March 3-week; Lancaster 10-week.
 SEVEN AGES Co.: Boston March 3-week.
 SHANTY QUEEN Co.: Brooklyn, N. Y., March 3-week; N. Y. City 10-week; Indianapolis 17-week.
 STUART ROBINSON Co.: New Haven, Ct., March 7-8, Boston 10-week; Brooklyn, N. Y., 17-week.
 STOWAWAY Co.: New York City March 3-two weeks; Philadelphia 17-week.
 SWEET LAVENDER Co.: Hampton, Va., March 5, Richmond 6-8, Harlem, N. Y., 10-week; Brooklyn, E. D., 17-week.
 THOMAS W. KEENE Co.: Kingston, N. Y., March 5, Cohoes 6, Johnstown 7, Auburn 8, Syracuse 10-12, Rochester 13-15.
 TWO OLD CRONES: Dallas, Tex., March 5, 6, Houston 7, 8, New Albany 9.
 THOS. E. SHEA Co.: Bethlehem, Pa., March 5-8.
 THROWN UPON THE WORLD Co.: Carbondale, Pa., March 5, Honesdale 6, Hawley 7, Port Jervis 8, Binghamton 9, Lancaster, Pa., 10-12.
 TWO SISTERS Co.: Wheeling, W. Va., March 7, 8, Beaver Falls, Pa., 10, Tyrone 11, Altoona 12, Williamsport 13, Scranton 14, 15, Buffalo, N. Y., 17-19, Toledo, O., 20-22.
 TIME WILL TELL Co.: Buffalo, N. Y., March 3-week; Syracuse 10-week.
 TIN SOLDIER Co.: San Francisco March 3-two weeks.
 TREE HISS HEARTS Co.: Ogdensburg, N. Y., March 5, Ottawa, Can., 6, Peterboro 7, Detroit, Mich., 10-week.
 THE WIFE CO.: Syracuse, N. Y., March 5, Rochester 6-8.
 TWELVE TEMPTATIONS Co.: Toronto, Can., March 3-week.
 UNCLE TOM'S CABIN Co.: Cleveland, O., March 5, Pt. Clinton 6, Toledo 7.
 UNCLE TOM'S CABIN Co.: Columbia, S. C., March 6, Newburg 7, Greenville 8, Spartanburg 10, Charlotte, N. C., 11, Greensboro 13, Lynchburg, Va., 14, Baltimore, Md., 17-week.
 ULLIE AKERSTROM Co.: Jersey City, N. J., March 5, Newark 6, Brooklyn, N. Y., 10-week; Wilmington, Del., 17-week; Lancaster, Pa., 20-22.
 UNCLE HIRAM Co.: Akron, O., March 5, Wooster 6, Mansfield 7.
 UNDER THE LASH Co.: Chicago, O., March 3-week; Dayton 10-week; Columbus 17-week; Pittsburgh 24-week.
 VICTORIA VOKES: Springfield, O., March 5, Bellefontaine 6, Wapakoneta 7, Baltimore 8.
 W. H. CRANE: N. Y. City Jan. 13-eight weeks.
 WILD CATS Co.: Ironton, O., March 5, Chillicothe 6.
 WILSON BARRETT Co.: Philadelphia, Pa., Feb. 24-two weeks.
 WILL OF THE WISP Co.: Corry, Pa., March 5, Warren 6, Kent O., 7, Chicago 10-week.
 WAITE COMEDY Co.: Newark, O., March 3-week.
 WAITS OF NEW YORK Co.: Montgomery, Ala., March 5, Selma 6, Pensacola, Fla., 7, Mobile, Ala., 8, New Orleans, 10-week; New Iberia 16, Houston, Tex., 17, Galveston 18, 19.
 WOMAN AGAINST WOMAN Co.: Philadelphia March 3-week.
 ZEPHIE TILLEY Co.: Gloucester, Mass., March 3-week; Haverhill 10-week; Waltham 17-week.
 W. A. SCALAN: Baltimore, Md., March 3-week.
 WE, US & CO.: Chicago March 3-week.
 WAILES OF SIX Co.: Jackson, Miss., March 10, 11, Vicksburg 12, Natchez 13, New Orleans 17-week, Memphis, Tenn., 24-26.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA Co.: Havana Mex., March 5, 6, Toronto 7-8.
 BOSTON DEALS: New Orleans Feb. 24-two weeks.
 BOSTONIANS: Omaha Neb., March 6-8.
 BOSTON STARS: Opelika Ala., March 6, Selma 8, Decatur 10, Hunkala 11, Fayetteville, Tenn., 12, Winchester 14, Shelbyville 14, Nashville 15.
 BENNETT-MCDONALD Co.: Cincinnati O., March 3-week; Pittsburgh 10-week.
 CONCORD OPERA Co.: Boston March 3-two weeks.
 CORINNE OPERA Co.: Chicago March 3-two weeks.
 CHARLES F. HIGGINS CONCERT Co.: Fairland Ind., March 5, Muncie 6, Anderson 7, New Castle 8, Rushville 10, Shelbyville 11, Noblesville 12, Tippecanoe 13, Kokomo 14, Marion 15, Hartford City 17, Bluffton 18, N. Manchester 19, Warsaw 20.
 CASINO (Lombard) Co.: San Francisco March 17-19 weeks.
 DREAM MIRROR Co.: Chicago Feb. 17-March 8.
 EMMA ALBERT OPERA Co.: Brooklyn E. D., March 3-week; Philadelphia 10-week.
 FRENCH OPERA Co.: New Orleans—Indefinite.
 GILBERT OPERA Co.: Tarentum, Pa., March 10-12, Lachburg 13-15.
 JUCH OPERA Co.: Butte, Mont., March 6-8.
 MCCALL OPERA Co.: Philadelphia Feb. 24-four weeks.
 PATTE: Louisville, Ky., March 6-8.

MSE. FRYE'S Co.: Princeton, Ill., March 5, Keokuk 6, Galesburg 7, Monmouth 8, Burlington 10.
 PEARL OF PEKIN Co.: Helena, Mon., March 6-8.
 RINEHART OPERA Co.: Lynn, Mass., March 3-week, New Bedford 10-week, Amesbury 17-week.
 STANDARD OPERA Co.: Brooklyn, N. Y., March 3-week.
 THE GONDOLIERI (Stetson's) Co.: Rochester, N. Y., March 10-12, Syracuse 13-15, Buffalo 17-week.
 THE GONDOLIERI (Francis Wilson's) Co.: Philadelphia, March 4—Indefinite.
 THE GONDOLIERI (Henderson's Co.): Milwaukee, Wis., March 6-8.
 WILBUR OPERA Co.: Lynn, Mass., March 3-week.
 VARIETY COMPANIES.
 BENNETT BROTHERS: N. Y. City, March 3-week.
 DUNCAN CLARK: Rochester, N. Y., March 3-week.
 GUS HILL'S Co.: Washington, D. C., March 3-week.
 HYDE'S Co.: Chicago, March 3-week.
 HOWARD BURLINGUE Co.: Newark, N. J., March 3-week; Washington 10-week; Baltimore 17-week.
 HEKMAN'S TRANSATLANTIC CO.: Wheeling, W. Va., March 5, Zanesville, O., 6, Columbus 7, 8, Cincinnati 10-week; St. Louis 17-week.
 HOWARD ATHLETIC CO.: Harlem, N. Y., March 3-week; Philadelphia 10-week; N. Y. City 17-week.
 HENRY BURLINGUE Co.: Hoboken, N. J., March 3-week.
 IRWIN BROTHERS: Harlem, N. Y., March 3-week.
 KERNELL'S Co.: Syracuse, N. Y., March 4-week.
 LONDON SPECIALTY Co.: Pittsburg, Pa., March 3-week.
 LILLY CLAY GAIETY Co.: Wilkesbarre, Pa., March 5, Shenandoah 6, Pottsville 7, Williamsport 10, Jamestown 12, Erie, Pa., 13, New Castle 14.
 NIGHT OWLS Co.: Paterson, N. J., March 3-week.
 NELSON'S WORLD Co.: Wilmington, Del., March 6-8.
 REILLY-WOODS Co.: Baltimore, Md., March 3-week.
 ROSE HILL'S Co.: Louisville, Ky., March 3-week.
 RENTZ-SANTLEY Co.: Brooklyn, N. Y., March 3-week.
 VAIDIS SISTERS: Boston March 3-week.
 MINSTRELS.
 BEACH-BOWERS MINSTRELS: Bowling Green, Ky., March 5, Nashville, Tenn., 6-8.
 CLEVELAND CONSOLIDATED MINSTRELS: St. Louis March 3-week.
 CLEVELAND MAGNIFICENT MINSTRELS: San Francisco March 3-three weeks.
 LUCE'S MINSTRELS: Cadiz, O., March 5.
 MCCABE-YOUNG'S MINSTRELS: Austin, Tex., March 5, Waco 6, San Antonio 7, 8.
 WILSON'S MINSTRELS: New Haven, Ct., March 5, Newburg, N. Y., 6, Danbury, Ct., 7, Waterbury 8, Bristol 10, Birmingham 12, Vankers, N. Y., 13, Tarrytown 14.
 MISCELLANEOUS.
 BRISTOL'S EQUINES: Danville, Va., March 6-8.
 CLAY'S EQUINES: Quincy, Ill., March 5, 6.
 G. PAUL SMITH: De Ruyter, N. Y., March 5, 6.
 GEO. KENNAN: Minneapolis March 5, 6, St. Paul 7, Minneapolis 10, 12, 14, Albert Lea 15, Austin, Minn., 17, Waterloo, Ia., 18, Cedar Rapids 20, Iowa City, 21, HERMAN: N. Y. City March 3-two weeks.
 HOWARTH HIRSHMAN: Alliance, O., March 7, Massillon 8, Canton 10, New Philadelphia 11, Coshocton 13, Uhrichsville 15.
 KELLAR: Chicago, Feb. 24-two weeks.
 O. R. GLEASON: Brooklyn, E. D., Feb. 24-two weeks.
 OLIVER WREN: Postville, Ia., March 5, West Union 6, Oelwein 7, Independence 8.
 W. W. DAYTON: Fayetteville, N. Y., March 5, 6.
 LETTERS TO THE EDITOR.
 DAD'S GIRL NIGHTS.
 PHILADELPHIA, Feb. 27, 1890.
 To the Editor of the Dramatic Mirror:
 SIR.—In your issue of this week I find the following: "THE MIRROR calls the attention of the owner of Dad's Girl to the fact that it is being extensively pirated. Annie Burton is claiming on her paper that Dad's Girl has been specially rewritten for her by Edward J. Swartz."
 In calling the attention of the owner, you address me, for I am the owner and the author. The right to produce it is given, on royalty, to Mora, in New York and New England, in the Southwest to Annie Burton, and in the Northwest to Katie Putnam.
 Miss Burton has kept her agreement—made through Leslie Davis, her manager—and is entitled to use the play without question.
 Dad's Girl has been often seized upon by the buccaneer. But in the case of Miss Burton the comment is unjust. Will you kindly correct the statement?
 Yours,
 E. J. SWARTZ.
 ANOTHER COMPLAINT.
 STOCKTON, Cal., Feb. 13.
 To the Editor of the Dramatic Mirror:
 SIR.—There is a party living in Fresno named J. D. Fisk who calls himself the manager of about one hundred and forty theatres. He went to New York last Summer and contracted to play different companies over his route. Among the theatres he claimed to have leased was Emory's Opera House, El Paso, Tex., Reid Opera House, Tucson, Ariz., and Patten's Opera House, Phoenix. Whatever contract he had with them, he broke it early in the season. He was to furnish the attractions, he told me, for three years. The local managers then booked their own companies.
 I believe he moved two companies through here. A Possible Case and a Bunch of Keys. Anyhow, both got into hot water, especially the Bunch of Keys. Half the time they would have to hunt up places. Fisk having no dates for them. They booked the three towns, and when they reached Fresno, Fisk attached office and baggage, which kept them from keeping their dates in Stockton, and he tried his best to disband these companies.
 We played three towns after the local manager had informed me that Fisk had nothing to do with them, so we contracted with the local manager. In Fresno Fisk informed me that I owed him \$300 for rent of the three towns mentioned. That was enough to put me on my guard. We played in our street clothes, the baggage was put away, and the train left at 3 A. M. A constable at 230 A. M. served me with a summons and an attachment. They could not find our baggage. The attachment was for \$200, \$100 per night rent for three towns, which, according to the writ, I had contracted to pay by forwarding the money to Fresno.
 I never contracted nor had an agreement of any kind with Fisk, but still he tried to get the money, or make me lose a date. He robbed Primrose and West's Minstrels in the same way for playing Albuquerque. Companies can't afford to lose dates, so have to give up if caught. This fellow's little game needs ventilation, and companies should take warning when making this route.
 Yours truly,
 C. J. BURBRIDGE.
 Manager A Night Off and An Arabian Night Co.
 A CARD FROM DAN KELLY.
 To the Editor of the Dramatic Mirror:
 SIR.—Several responsible managers and actors have informed me that Mr. Edgar Seiden's manager reported that I received my salary and left the Will of the Wisp company without notice. Nothing of the sort. He could not pay me for last week in Brooklyn and assured me that if business was good on tour he would pay me in full.
 As I did not care to leave the city on those terms, we parted, and as I considered, on the best of terms, I am surprised at his action and do not wish to be misrepresented.
 Respectfully yours,
 DAN KELLY.
 FOOD FOR THOUGHT.
 Baltimore American.
 Alfred Ayres has an interesting article in THE DRAMATIC MIRROR called "Does Shakespeare Pay?" dealing in favor of the great dramatist in cases where his genius has competent interpreters. He is rather sweeping in his disposition of the claims of leading Shakespearean actors, but there is a doubtful degree of truth in his conclusion that "there are so few players who practice their vocation as an art, and so many who practice it only as a trade." THE MIRROR'S essays certainly furnish food for thoughtful consideration.

COMMENT.

THE PLAY OF TO-DAY.

George Parsons Lathrop in The Epoch.
 Despite Mr. Gillette's plea in THE DRAMATIC MIRROR, that the play of to-day is a thing which lays no claim to enduring literary value—the current American drama occupies a very interesting and significant position as a link between conventional literature and actual life, which ought not to be ignored in a work which has an encyclopedic import and includes writers for the stage.

A NOTEWORTHY ESSAY.

Boston Beacon.

In the admirable series of essays, presenting well-written discourses upon necessary topics, with which THE DRAMATIC MIRROR is benefiting the public, the discriminating paper of last week, by Mr. Edward Fuller of the Boston Post, is noteworthy.

PROHIBITION AND THEATRICAL BUSINESS.

De Moines, Ia., Register.

If the NEW YORK DRAMATIC MIRROR reports the Des Moines managers correctly, they are of the opinion that prohibition has hurt the theatre business in this city. The statement will hardly help the repeal of prohibition, and if prohibition remains the settled policy of the State, the statement published far and wide as it has been can have only one effect—to keep some good attractions from coming to Des Moines, a bad thing for the public and necessarily a loss to the managers who have published the statements. The fact is Des Moines has done about as well as the average city of this size as far as theatre business is concerned, especially if it be remembered that two attractions have frequently been played the same night. Prohibition, bad as it is, can hardly damage legitimate theatre business, and prohibition, good as it is, can hardly be a benefit to the business.

CREDITABLE ENTERPRISE.

Los Angeles, Cal., Times.

Among the important facts elicited by THE DRAMATIC MIRROR, it states that the people of the smaller towns have been educated up to the metropolitan standard, and they will no longer tolerate second-hand dramatic goods, misfits or horse-play absurdities. They demand a better class of attractions, and until the quality of what is offered is improved, poor receipts will continue. And another source of complaint is the maintenance of a uniform scale of prices. Whether the attraction be good, bad or indifferent, new or old, the cost to see it is always the same. The showing made by THE MIRROR, while not an encouraging one, is highly creditable, from a new point of view, to the enterprise of the paper, and conveys an amount of information which may prove useful in curing the evils disclosed.

MR. BOOTH'S ARTISTIC STATUS.

Pittsburg Dispatch.

Alfred Ayres writes in this week's DRAMATIC MIRROR: "There is not a first-class player of the serious drama, man or woman, to-day in America, not one. Our foremost tragedian is not a tragedian of the first class. With Bettendorf, Garrick, Talma, Kemble, Keen, Cook, Macready, Forrest, Rossi, Salvini and the like he does not rank. He is an exceedingly clever actor and a marvelously successful entertainer, but a great dramatic actor, that he is not." Of course, Mr. Ayres is alluding to Mr. Booth. The players of the serious drama will not feel hurt by such ridiculous nonsense, nor will the thousands of competent critics in America cease to regard Mr. Edwin Booth as not only a great dramatic artist, but the greatest the world possesses to-day. Mr. Ayres had better refrain from such painful exhibitions of his ignorance.

A VALUABLE COMPILATION.

Winnipeg Daily Tribune.

THE NEW YORK DRAMATIC MIRROR has performed a valuable service for theatrical managers all over the country, and the theatrical profession as well. Its reports on the season's work, and the editorial thereon, is of great importance, and should be read and pondered by all sections of entertainment-givers.

In a philippic directed against the newspapers it says: "The newspapers throughout the land must bear their share of the blame. Their preliminary notices carry no weight. Indiscriminate eulogy destroys the influence of the press, and even weakens the value of criticism—when there is criticism." "The actors, too," the editor continues, "are partly responsible. Too many of them regard only the commercial side of their vocation, forgetting that it is the road that eventually leads to financial disaster."

"They do not aspire to real progress along the line of art culture; they simply aspire to succeed, which means a good salary, newspaper notoriety and the privilege of being lazy. They are too sensitive, too infirm of purpose, too vain and too self-satisfied." This is from a leading New York professional paper. What a howl of indignation would have arisen if the writer of this column had but written one tithe of what THE MIRROR has so ably stated! Other Alexander McKay Sutherlands would have doubtless arisen in their puny strength armed for battle. Most certainly the term lazy cannot be applied to any of the people connected with the theatre in this city—and all have to work hard.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post office. Circulars and newspapers sent by mail on this list.

Alcott, Gypsy	Griff, Florence	Osg, Ma
Ashlin, Wilfred	Gray, Miss	Reed, Marion
Arthur, Joseph	Goodwin, Myra	Physios, Joe
Amey, Amy	Gilbert and Dickson	Price, Sallie
Adams, Annie	Granger, Maude	Paul, W. H.
Adams, Geo. H.	Goodwin, W. H.	Reed, Marion
Aldridge, Bristol	Hills, O'Kane	Payne, Adele
Appleton, A.	Hallock, Agnes	Phillips, Harry
Atkins, Blanche	Hartman, Ferns	Palmer, John Fay
Allen, Miss Kate B.	Holmes, Raymond	Powell, George
Adams, E. B.	Haverly, Bert	Peyser, David M.
Bazett, L. E.	Husted, H. E.	Rey, Peter
Beaman, George	Holmes, Chas. S.	Queen, Fred E.
Benton, John	Hudson, W. F.	Quinn, J. F.
Buchanan, A. F.	Hartmann, C.	Russell, W. B.
Burton, C. A.	Ichki	Robinson, Will
Brown, W. H. S.	Hepper, Wallace	Rising, Will S.
Benton, Henry	Heart and Hand	Reed, Sallie
Brady and Tannehill	Harrison, Louis	Reed, W. H.
Burbridge, C. J.	Harold, W. A.	Russell, Harold
Boag, Wm.	Heritage, Clarence	Ramsden, Lillian
Buchanan, Mrs. A.	James, George W.	Rattler, Lucile
Cross, R. J.	Jeffries, Louis	Rice, W. F.
Coleman, J. J.	Johnston, W. J.	Rhea, Mlle.
Cole, John	Jerome, Marion	Ray, Ed
Carpenter, Annie	Jehlinger, Charles	Roberts, Florence
Cummins, Ellen	Johnson, E. C.	Roberts, Marion
Contrell, Madane	Kennison, Emily	Schulds, E. J.
Cornor, Frank	Klein, Lulu	Shedden, A. J.
Cliff, George	Kneel, J. S.	Shedden, Carrie
Cook, Hovey	Kendall, Ezra	Shedden, Mrs. S.
Conner, Frank	Kimball, Grace	Sheridan, Jno. J.
Charless, Lillian	Kronold, H.	Stephens, Walter
Chaudrau, Henry	Lewis, Arthur	Sumner, Fred
Compton, W. H.	Lockaye, Wilton	Swift & Chase
Cory, Wm.	Lionelle, Nellie	Sully, Daniel
Calder, W.	Lenox, Mollie	Stee, Wm.
Cameron, Josephine	Litta, Louise	Smith, D. H.
Dieta, Frank	Lathan, Mrs. Janie	Sheldon, Harriet W.
Daniels, W. C.	Law	

GOSSIP OF THE TOWN.

RUTH HAMILTON has been engaged to play the part of Psyche in *The Galley Slave*.

THE SCHATZEN was produced for copyright purposes in Camden, London, on February 8.

FRITZ T. B. ROEMER, the theatrical costumer, made an assignment on Saturday last.

AGNES HEARDON opened the Cherokee New Opera House at Fort Dodge, Iowa, last week, to \$1,200.

FLORENCE HAMILTON closed her season at Streator, Ill., last Saturday, and will reorganise after Lent.

KATHERINE ROGERS has signed with Manager Phil H. Irving, to play her original part in *My Jack* next season.

KATE DAVIS is playing the part of a society belle in the *Monroe and Rice* company and is greatly admired in the role.

HARRY SANDERSON is working hard on his annual benefit which takes place on the 27th inst. Many novelties will be presented on that occasion.

FRED MAEDER has secured Klaw and Erlanger to book the tour of the Nellie McHenry company next season. Twenty weeks were booked last week.

FRANK DAVID has resigned from the Gondoliers company. Mr. David's place in the cast at Palmer's Theatre has been taken by Mr. Lytton.

JESSE WILLIAMS, formerly of the Casino, has been engaged by D'Oyly Carte as musical director and stage manager of The Gondoliers at Palmer's.

DOMINICK MURRAY has been specially engaged by T. Henry French to play the part of *Humpty Logan* in *Master and Man* at the Grand Opera House next week.

THE Women's Press Association will attend the performance of *The Stepping Stone* this (Wednesday) evening. Two hundred seats have been purchased for them.

MARY BANKSON, late with Herne's Drifting Apart company, has been engaged by T. C. Howard for the E. P. Sullivan company to play leading parts. Will J. Jossey will also join the company shortly.

AFTER DARK turned away hundreds of people at the Gaiety Theatre, Providence, last week. Next month the company goes to San Francisco and plays a Summer season on the Pacific Coast.

GUILTY WITHOUT CRIME, with Doré Davidson and Ramie Austen in the leading roles, resumes its season at Williamsburg on the 24th inst., and will be seen in this city at the People's Theatre on April 21.

THE correspondent of THE DRAMATIC MIRROR at Chillicothe, Ohio, wires that the Clough Grand Opera House in that city was completely gutted by fire caught from a gas jet in a dressing-room early on Sunday morning. No insurance.

JOHN AND JAMES RUSSELL, two of the cleverest of the Irish artists on the specialty stage, are organizing a grand vaudeville show. They will open their season at Tony Pastor's Theatre early in April.

A SALE of over \$300 worth of tickets is already reported for the benefit of the Theatrical Treasures' Club, which takes place at the Broadway Theatre on April 20. There will be a monster concert programme.

A DECIDEDLY beautiful souvenir in metal is being prepared by Tony Pastor for presentation to the audience at his house on the occasion of his anniversary performance, the matinee and evening of March 21.

FRANK BANGS' benefit will take place at Palmer's Theatre next Thursday afternoon, the 19th inst., among those assisting being W. H. Crane and company, the Madison Square Theatre company and the Lyceum company.

SAM FORT is booking Lotta's tour through Klaw and Erlanger's Exchange. The season of the comedienne is to open on Sept. 22 at New Haven, Conn., and thirty-six weeks have already been booked.

DANIEL SULLY writes that the first performance of H. Gratton Donnelly's new play, *The Millionaire*, will be given on Monday evening, April 14, and that he expects to engage Frederic Bryton and Katherine Rogers for the cast.

TONY PASTOR has engaged accommodations on the steamship *Teutonic*, of the White Star line, sailing from Liverpool on the 19th instant, for a party of ten persons, the European artists who are to travel with his company on the Spring tour, which opens in this city at his own theatre on March 31.

T. C. HOWARD and the members of the Edward P. Sullivan company filled a private box at the Academy of Music last Friday evening as special guests of Denman Thompson. Messrs. Thompson, Howard and Sullivan were old-time professional friends and companions.

THE Gaiety Theatre (formerly Dockstader's) closed its career under W. K. Prescott's management last Tuesday night. The company engaged in producing *Three Only Daughters* and a number of other creditors, are asking for their money. Even the ushers were not paid. It is hardly probable that the theatre will re-open now before Herrmann, the magician, takes charge of it.

According to Manager Harry Mann Frederick Ward's Washington's Birthday matinee at the New California Theatre was the largest ever given in that building since its opening. Mr. Ward returns to San Francisco on March 10, presenting a most elaborate production of *Richard III.* at the Grand Opera House.

MANAGER A. M. PALMER is making arrangements to play his entire Aunt Jack company at a matinee at Alhambra's Theatre, Washington, next Monday, for the benefit of the Actors' Fund. The company will leave Jersey City on a special train on the Pennsylvania Railroad at nine A. M., arriving in Washington about ten o'clock, and returning to this city in time for the regular performance at the Madison Square Theatre.

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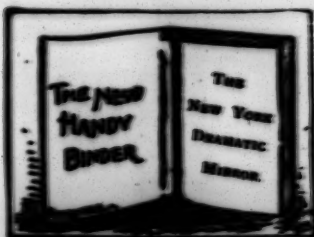
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